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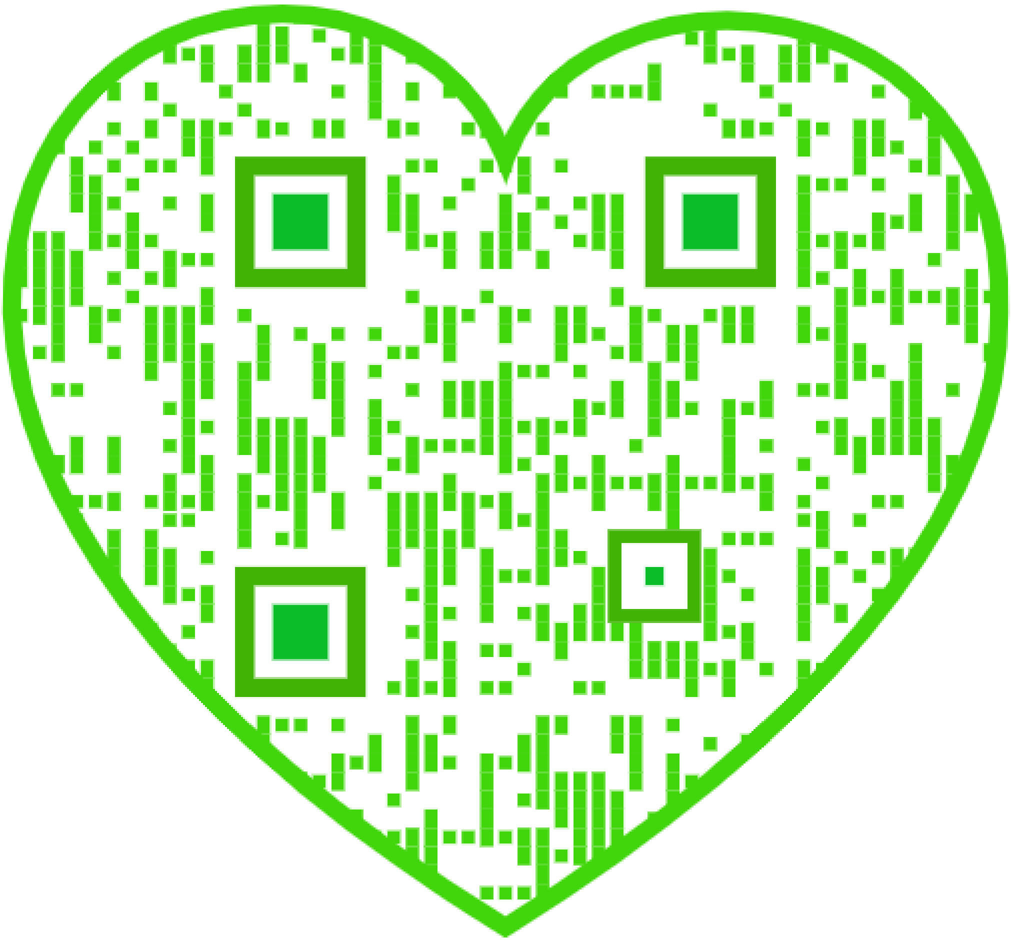

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© DAVID BAILEY

Welcome

As photographers we are all standing on the shoulders of giants, and it's hard to think of two bigger giants of British photography than David Bailey and Martin Parr. So this issue we celebrate the work of these influential masters, spotlighting a new documentary about Parr and a retrospective book of Bailey's work from the '80s. John Wade also charts the rise of Nikon, but this issue is much more than a nostalgia-fest. Check out our full review of the pricey but excellent new Sony FE 28-70mm F2 zoom lens, for example, or an examination of how AI can, gosh, actually help photographers rather than making them obsolete. Don't miss our money-saving subscription offers too.

Geoff Harris, Deputy Editor

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Bailey's Eighties

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COVER PICTURE © MARTIN PARR / MAGNUM PHOTOS. INSET, TOP © DAVID BAILEY

Our cover picture was taken by Martin Parr. You can read our feature about the new documentary film, I Am Martin Parr, *on page 18*

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THIS WEEK'S CONTRIBUTORS

DAMIEN DEMOLDER

The former AP editor looks at a seminal new book by the legendary David Bailey

PETER DENCH

The AP regular and street photographer on the unique and intimate new film, *I Am Martin Parr*

RICHARD SIBLEY

AP's former technical editor explains how AI can provide great tools for every photographer

JOHN WADE

Our expert on camera history looks at seven significant Nikon cameras that epitomise their era

ANDY WESTLAKE

Technical Editor

Andy tests the largest-aperture zoom Sony has made, the FE 28-70mm F2 GM

ANGELA NICHOLSON

The former AP technical editor tests the SmallRig Vibe P108 Pro, a compact LED light

The Coolpix P1100 has an 125x optical zoom lens equivalent to 24-3000mm

New Nikon bridge camera, fast Z lens

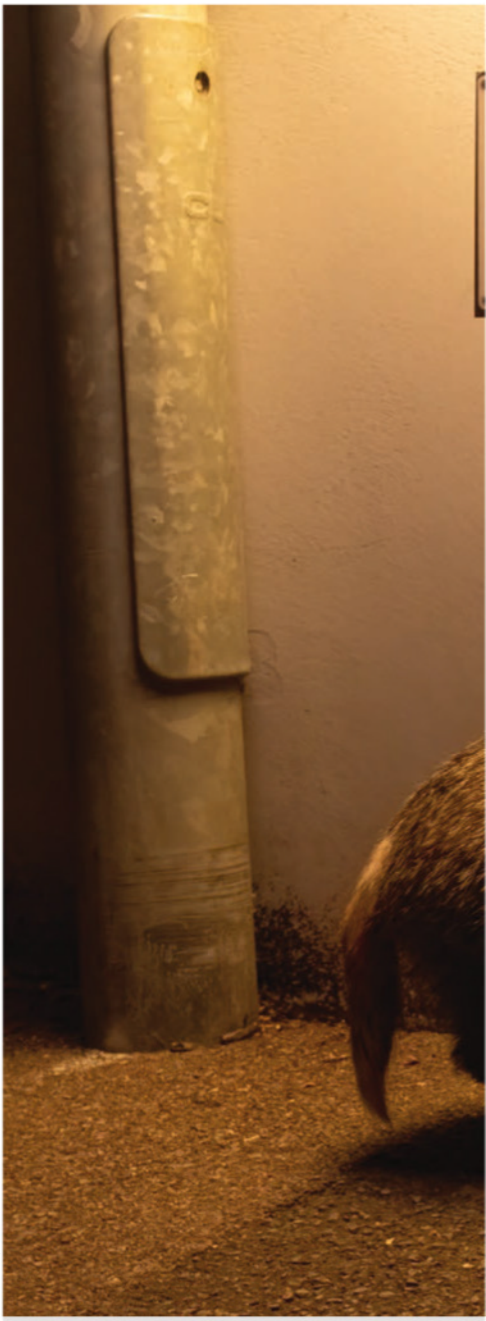
SUPERZOOM bridge cameras remain a popular choice for those seeking a relatively compact camera with a conveniently long lens, and Nikon has announced the Coolpix P1100, an update to the P1000 released way back in 2018.

The revamped model packs the same stabilised lens with 125x optical zoom, but now offers USB Type-C connectivity instead of MicroUSB, better battery life of 260 shots (up from 250 on the previous model), improvements to Bird-AF selection and updated Wi-Fi and Bluetooth. While the 125x optical zoom lens offers the equivalent of 24-3000mm from ultra-wide to super-telephoto zoom, the Nikon P1100 weighs in at a hulking 1.4kg – making it the biggest, heaviest ultra-zoom camera ever made. Other features include subject-tracking AF, an ISO range of 100-6400, 7fps burst shooting, a 3.2in vari-angle LCD, 4K video at 30p and a 1cm macro mode. The Nikon Coolpix P1100 will be available from the end of February for £1,049.

New Nikon Z prime lens

Returning to Nikon's more up-to-date Z-series mirrorless cameras, the company has also announced the Nikkor Z 35mm f/1.2 S prime lens. Enabling a very shallow depth of field, this professional S-line lens is recommended for fashion and editorial photography, as well as shooting documentaries. The new lens features an 11-blade rounded aperture for attractive bokeh, along with a multi-focus system with dual stepping motors, 17 elements in 15 groups, focus-breathing suppression during video recording, and dust-and-drip resistance. The Nikkor Z 35mm f/1.2 S goes on sale on 27 February for £2,899.

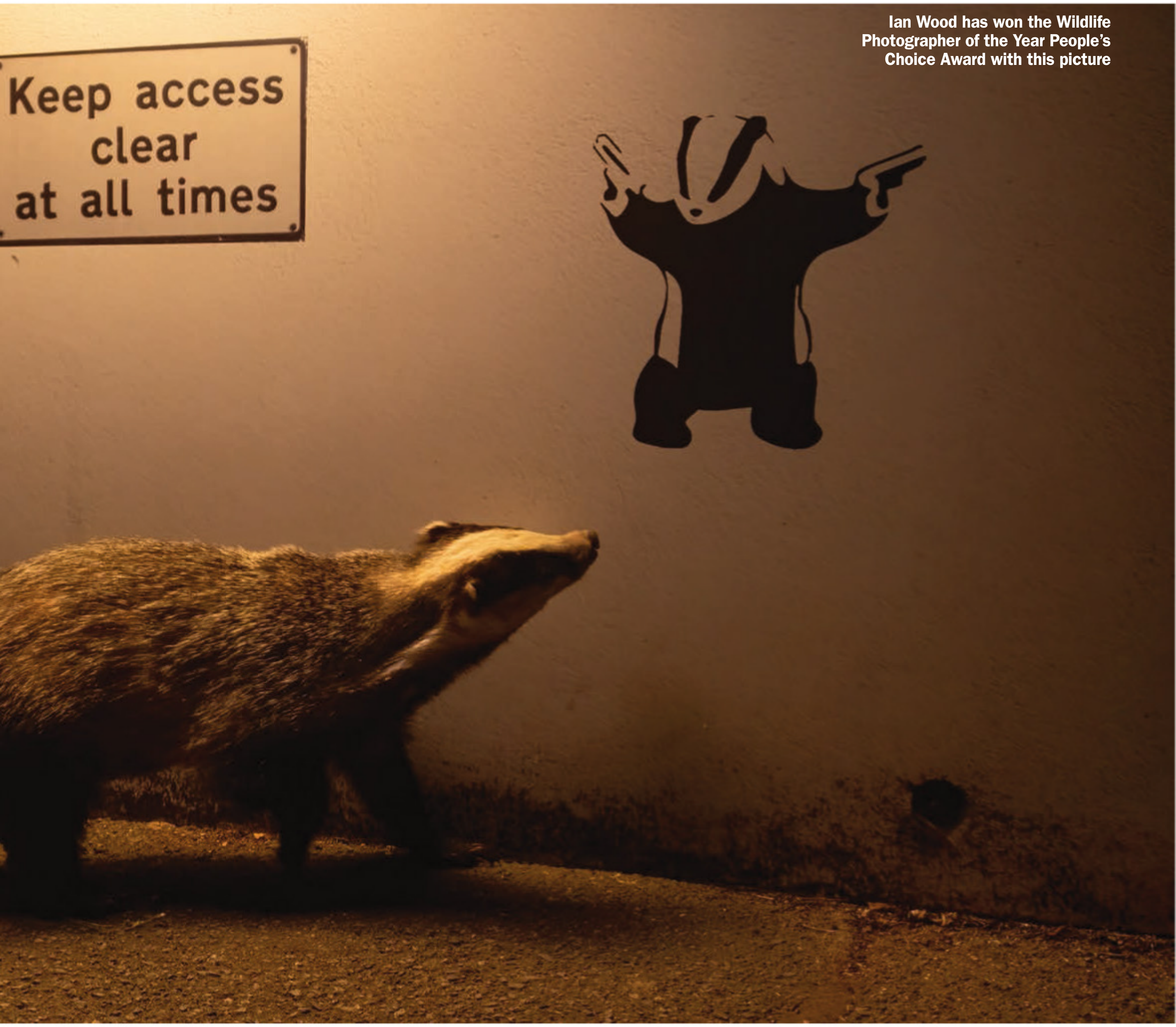
The Nikkor Z 35mm f/1.2 S prime lens, available this month



© IAN WOOD / WILDLIFE PHOTOGRAPHER OF THE YEAR

Badger of honour

BRITISH photographer Ian Wood has won the latest Wildlife Photographer of the Year People's Choice Award, organised by the Natural History Museum. Twenty-five images were nominated, but Ian won through with this charming image of a Eurasian badger looking at badger street art. Ian's image, along with four highly commended winners, are on display at the Natural History Museum until 29 June and at nhm.ac.uk/wpy/peoples-choice. The overall winners of Wildlife Photographer of the Year will be announced in October.



Ian Wood has won the Wildlife Photographer of the Year People's Choice Award with this picture

Impress Park Cameras with raw edits

HERE'S a competition with a difference – leading retailer Park Cameras is asking you to show your raw editing skills by downloading and editing an image they provide. The image choices cover portraiture, street and landscape, and you can use whatever software tools you want, including AI. Two winners will be chosen for each category, and each winner will receive a £50 Park Cameras voucher as a prize. Free to enter, the contest closes at 11.59pm on 21 February. For full details and to enter, see bit.ly/parkrawcontest

Park Cameras' London showroom

Film stars

THE PEOPLE behind the Essential Film Holder – an elegant and affordable solution for holding film strips above a lightbox so they're kept flat and aligned with a camera for digitisation – have announced they are about to ship the 50,000th pack to customers. 'What began as a lockdown project in February 2020 has grown into a global success,' said Essential Film Holder's inventor, Andrew Clifforth. See www.clifforth.co.uk

Milestone: the Essential Film Holder

© MAX RUSH/IGPOTY

Max Rush's winning image in the International Garden Photographer of the Year competition

UK entrants bloom in garden contest

MAX Rush from London has been named overall winner of the 18th International Garden Photographer of the Year competition, winning £4,000. Max prevailed with 'Spectacle of a Painted Storm', a classic English garden scene taken with a hand-built field camera based around a Sony Alpha A7R body plus an adapted Mamiya 50mm lens.

'My camera is unique, having been constructed from wood which came from at least three trees in Richmond Park,' Max explains. 'They were an old oak affected by beefsteak fungus, a cherry tree that grew at Richmond Gate, and a veteran oak that's still alive. The wood was donated to me for this project by the Royal Parks. Each photograph is composed of eight overlapping frames which match precisely. These were then stitched automatically in Lightroom, giving the equivalent of a 'virtual' 6x7cm sensor with 200 megapixels resolution.'

In addition, awards for the best portfolio were given in partnership with the Royal Photographic Society (RPS). The RPS Gold Medal went to US photographer David Hartwell, for a studio shot of specimens from his garden, while UK photographer Claudia Gaupp bagged the Silver Medal for her self- explanatory portfolio, Rose Garden Illuminated. Another British photographer, David Southern, received the RPS Bronze Medal for Deep Forest, based around images of kelp seaweed.

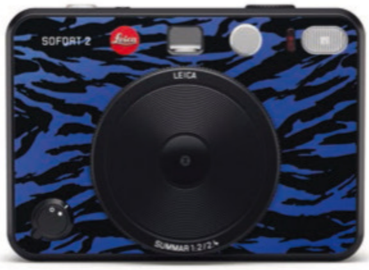
To see the full list of winners, visit www.igpoty.com

Leica's gone for a Burton

LEICA is releasing the Leica Sofort 2 Burton Edition, in partnership with snowboard pioneer and long-time Leica user, Jake Burton Carpenter and his company Burton Snowboards. Sporting a striking 'Jake Blue' design, the limited-edition camera also features the Burton logo on the top cover and comes with a Burton camera bag.

The Sofort 2 is a second-generation hybrid instant camera, which gives users the option to save digital images and choose the best shots before printing them. There is a choice of shooting modes, including selfie, landscape and macro, and the camera features 10 lens and film effects, alongside close integration with the Leica Fotos app.

The Leica Sofort 2 Burton Edition is available now for £530, from Leica stores and online, or from authorised dealers.



The limited-edition hybrid instant camera

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David Bowie, Hotel Kempinski, Berlin, 1983. All pictures © Helmut Newton Foundation

Berlin, Berlin by Helmut Newton

£50, Taschen, hardcover, 244 pages, ISBN: 9783754400685

Helmut Newton
Berlin, Berlin
TASCHEN

An interesting and thought-provoking collection of imagery from one of the most recognisable names in 20th century photography, says **Amy Davies**

The extremely well-known Helmut Newton was born in Berlin in 1920, but was forced to flee from the Nazis aged just 18.

Later, as his career exploded in Paris in the 1960s, he regularly returned to his home city to shoot for magazines such as *Constanze, Adam, Vogue, Condé Nast Traveler*, and *ZEITmagazin*, as well as for his own publication, *Helmut Newton's Illustrated*.

The newly relaunched German *Vogue* sent Newton to go back to his youth to capture the fashions of 1979. The resulting portfolio was titled *Berlin, Berlin* and was a tribute to his beloved home city.

In this gorgeous new book from Taschen, Newton's most celebrated Berlin images are included, featuring images from throughout his career. There's even some unknown work from the 1930s up to the 2000s to marvel at too.

We see what it's like in Berlin after hours, nudes taken in the boarding houses Newton knew in his youth, as well as imagery celebrating the Berlin film scene, with the likes of Wim Wenders, John Malkovich and Davie Bowie.

Newton died in 2004. Just months before, he had moved his archive to his new foundation, housed in the Museum of Photography next to the Zoologischer Garten station – poignantly the very same station from which he'd fled the country in 1938. This book is an attempt to look back full circle on the photographer's association with the German capital and does it with aplomb.

There's also an interesting essay at the start of the book putting Newton's life and work into the context of Berlin. It is written by Matthias Harder, a member of the German Society of Photography, the head curator of the Helmut Newton Foundation from 2004, and since 2019, its director.

If you're keen to expand your knowledge on one of the most recognisable and influential photographers of the 20th century, this is a great book to add to your collection.

Constanze Mode, Berlin, 1959

Deutſches Pilſner

Customers, owners and maitre d'hotel of the restaurant Exil, Berlin, 1977

Books & exhibitions

The latest and best books and exhibitions from the world of photography

Jonathan, September 2009 ©Sarah Mei Herman

Julian & Jonathan by Sarah Mei Herman

£45, GOST, hardcover, 160 pages, ISBN: 9781915423559

A tender and poignant project, this book shows that sometimes your best subjects are closer than you might think. The photographer Sarah Mei Herman was 20 when her half-brother Jonathan was born in 2001. Until then she had been an only child, and when she was younger dreamed of having a sibling. Already an adult by the time her brother was born, she found that photographing him – sometimes alone, sometimes with their father, was a wonderful way to connect with her new sibling.

The work spans more than 20 years, documenting Jonathan's growth from child to adult, as well as reflecting Herman's own route through life as an artist, daughter, and half-sister.

Most of the photographs were on medium format film, which gives a beautiful look to the portraits, and necessitated a stillness from the subjects which really comes across in the results. They show a calmness, with even the colour palette being a deliberate choice of soft and subtle tones.

If you're interested in long-term familial projects, this comes highly recommended.

Julian & Jonathan, February 2017 ©Sarah Mei Herman

From the series The Costs of Freedom by Sefa Eyol

© SEFA EYOL

From the series On These Magic Shores by Tamsyn Warde

© TAMSYN WARDE

RPS Documentary Photography Awards

RPS Gallery Bristol
Until 9 March, Free

Organised annually by the Royal Photographic Society's Documentary group, these awards have been running for over ten years. In the latest edition, the focus broadens to include a celebration and recognition of documentary photography from around the world.

The exhibition, now on display at RPS House in Bristol, consists of three award categories: Open, Student and RPS Member. In the display, nine projects are exhibited – three from each category.

More than 235 projects were entered to the awards, comprising over 3,000 images. The winners were selected by an international panel including photographer and curator Liz Hingley, photographer, curator and anthropologist Roy Mehta, and Roger Toot, former head of photography at *The Guardian*.

This is a great chance to see some excellent documentary photography and it's taking place at the same time as the excellent Sian Davey exhibition next door at the Martin Parr Foundation (MPF), making the trip to Bristol ultra-worthwhile.

As well as the awards given, this year's cohort also enjoyed mentoring, bursaries and membership of RPS and MPF. The next edition of the Documentary Photography Awards will launch in May this year. Find out more about the exhibition, the awards and the 2025 awards at rps.org

Welcome to Dungeness by Edward Thompson

£40, Self-Published, hardback, 100 pages, ISBN: 9781739781620

If you've ever been to Dungeness in Kent, you'll know it's quite a surreal and strange location, which makes it a great place to photograph.

In 2011, photographer Edward Thompson photographed the area and it became his first work published as a photo-essay in *The Guardian Weekend magazine*.

For Thompson, this was no mere day trip however. He grew up having a view of its famous nuclear power stations from his bedroom window. Dungeness is known for its remoteness and even desolation, but for Thompson, he found what he describes as 'real life' there.

It's for that reason, instead of focusing solely on the intriguing and unusual landscapes, that he looks at the lives of the families who actually live there, like his own did.

As a result, we get some excellent portraits in the documentary style, adding some much-needed humanity and personality to this strangest of locations.

Impressively, the book was crowdfunded via Kickstarter last year, and is the third in a series of self-published photo books from the same photographer.

Highly recommended if you have a keen eye for interesting documentary projects, and perhaps are keen to explore the self-publishing route yourself. Interestingly, Thompson explains more about creating your own books via his excellent YouTube channel, @PicturesOnMyMind.

Visit edwardthompson.co.uk to buy your own copy of the book.

© EDWARD THOMPSON

Thompson's pictures are shot in the documentary style

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F7GB2

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GPS Control

Auto return, Follow me + Route planning + Point of interest

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9800ft Transmission

Longer distance, Wider FPV view

amazon Bwine F7GB2

Bailey's Eighties

Bailey's new book *David Bailey: Eighties* isn't about his age but about a decade he owned and in which London was the centre of the fashion universe, says **Damien Demolder**

ALL PICTURES IN THIS ARTICLE © DAVID BAILEY

Left: Catherine Bailey, nee Dyer, 1984. This image was actually originally shot for *Amateur Photographer*

Above: Diana, Princess of Wales, 1988. For National Portrait Gallery

I remember the eighties, as I was there. They were pretty good. I spent my teens in that decade, and collected fashion and portrait pictures from magazines and newspapers – not because I was in any way fashionable, but because I was fascinated by the photography. The internet wasn't a thing, so we consumed pictures in print, and magazines and newspapers had the budget to send photographers and models to nice places to shoot fashion stories. Even the fashion spreads in daily papers were good, and some of the big names could be admired and appreciated for a matter of a few pence over coffee at the breakfast table.

Despite it not being the sixties David Bailey was still a big shot in the aspiring photographer's world, and remarkably well known in the real world too. He had come to the attention of the wider public with the adverts Olympus ran with him when there were only three channels on the television. Everyone saw the ads, and we all LOL'd along when he was mistaken for someone else or completely not recognised by another professional photographer.

One of the upsides to this series of ads was that Bailey (who may not have been recognised by the audience who laughed at the professional photographers not recognising him) suddenly became a household face as well as name. The downside was that whenever anyone got a camera out some humorous wag was sure to ask, 'Who d'you think you are? David Bailey?'

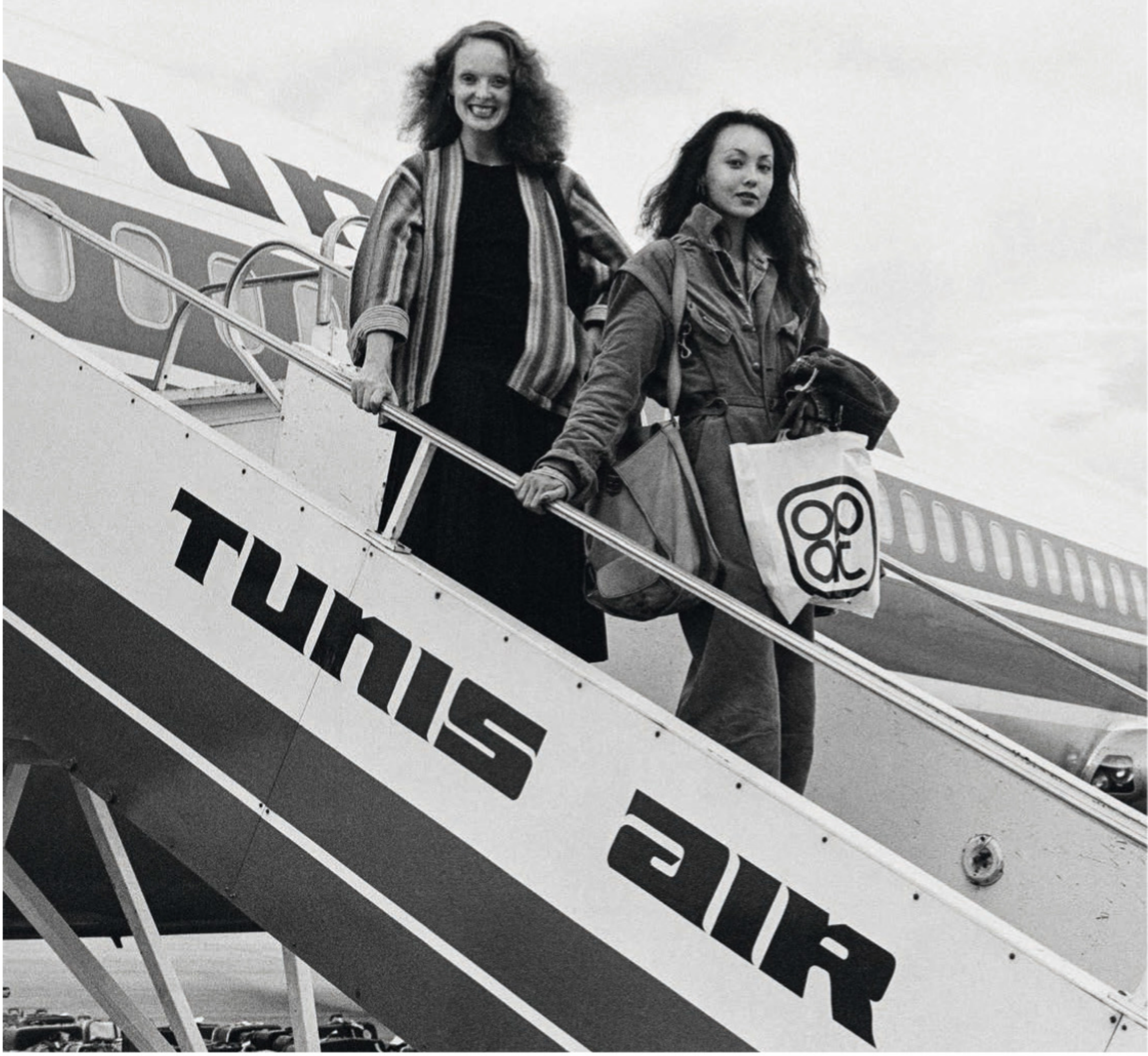
Edgy

Bailey suffered just as much as the rest of us, complaining in 1999 he'd still hear this at least four times a day. 'Good for Olympus,' he said, 'but not for me.' – though I'm not sure how true that is. The series of adverts ran from the late seventies right up to 1991, so were at their height in the decade this new book covers. The book seems, in a way, designed to set the record straight a little. To a lot of people, now as well as then, Bailey was famous for the Olympus adverts, for photographing the Krays/Michael Caine/Mick Jagger /The Beatles and for having glamorous girlfriends, so this book should help us remember a bit more about what he was really doing. While he was a rocking 20-year-old during the sixties, he was 42 when the eighties started – was he just as edgy then or had he lost some of the vibe that had made him so famous?

Nostalgia

Fans of the Radio 4 programme *Desert Island Discs* will probably remember Bailey sitting in the chair in 1991 when he was 53. At the end of the programme Sue Lawley asked him when were the good times to which he would turn the clock back if he could. For a moment he struggled to comprehend what he was being asked, but then answered 'What? To go back? No, because there's no adventure in going back. The adventure is in going forward. That's why all those fashion people love nostalgia, because it's safe. That's why television makes all those boring films about the thirties, forties and fifties – it's all about nostalgia because people feel safe in the past. It's the future that's exciting; the unknown that's exciting. We all know about the past – it's too cosy, and I hate it. I don't want a cosy life like that.'

When this new book arrived I recalled what he had said all those years ago, and wondered if, perhaps, as Bailey recently hit 87 his ideas about cosiness, the past and the future might have altered. Perhaps nostalgia might now have a little more allure than it did. But leafing through the book I was struck by how little material I recognised, and how much of it seemed new – to me at least. This isn't Bailey recounting his highlights so much as showing us the work he didn't get round to telling us about in the eighties. To have more pictures to show



is quite something when you consider that he actually published seven books of pictures during that decade.

'Bailey is an incredibly hard-working photographer,' the editor of the book, Reuel Golden, tells me. 'And he is highly organised, so he has an enormous body of work at his fingertips. A lot of photographers can't remember where some of their work is, it got lost in a divorce or a studio fire, or they just weren't organised enough to keep it all together. Bailey was, and he has everything to hand. So he is able to go back over a decade's worth of pictures and pull out the shoots and stories that he feels didn't get the attention at the time, or which have more details to give. There's always an element of surprise in what he finds and subsequently what we discover as readers of these books.

'He has a lot of work that's buried deep, but the fact that it's set out in such an orderly way makes it good for him and good for us. Bailey is very much aware of his legacy and through this book he wants to show that there are different facets to his career. Maybe in the UK particularly there is a certain generation that associates Bailey with the 1960s studio portraits shot against a white background, and the pictures here show a very different side to him. The pictures selected for this book are different not only technically but conceptually, and they show a Bailey many people will be much less familiar with.

'It was Bailey himself along with his son Fenton and his assistant Malak Kabbani who selected the pictures, their order and the design of the book. At Taschen we had very little to do with that – just a bit of discussion about the selection – so it has all come directly from Bailey's Studio. It's what he wants to show, in the way he wants to show it. There's space to show the work in more detail and to show more pictures from the stories that he shot.

'For instance, there's a story with Jerry Hall that was shot in the South of France in 1983 for French *Vogue*. The magazine may have shown only some of the pictures, but in the book Bailey shows us 11 shots across 9 spreads. For some commercial work perhaps only a couple of frames have ever been used before, so we get to see pictures for the first time.'

Above: Grace Coddington and Marie Helvin, 1980

Above, right: Catherine Bailey, nee Dyer and Fenton Bailey, 1988 for *American Vogue*

Right: Karl Lagerfeld, 1984 for *British Vogue*

Production values

This isn't a cheap book, and while it is in a large format with about 350 pictures, £80 might seem a lot to ask. But when in the hand and the pages are turning, it's easy to see why Taschen is charging that amount. The paper is thick, beautifully white and the print quality is exceptional. It really is very nice to feel as well as to look at.

'Bailey loves working with us,' explains Reuel. 'He's got incredibly high standards that we can meet. And that's why people like Sebastião Salgado, Albert Watson, Annie Leibovitz, come to us when they want to produce a book. Bailey was very involved with how the book and the pictures look, and it's designed to last a very long time.'

Trouble and strife

As well as being about his fashion photography, *David Bailey. Eighties* also shines something of a light on Bailey's personal life. The book is dedicated to his wife, Catherine, who was also a high-profile model during that decade, and who Bailey married in 1986. She was obviously a major figure in his life at that time, which is reflected in the frequency with which she crops up in the book.

She features in 66 of the 350 images, and we also get to see shots of his son Fenton and his daughter Paloma, who were still babies by the end of the decade. Of course until 1985 Bailey was married to American model Marie Helvin, who was the subject of his 1980 book *Trouble and Strife* – and she features a good deal in the work on show too.

Other prominent figures from that era who also appear in the book include Christie Turlington, Cindy Crawford, another former wife Catherine Deneuve, Tina Turner, Yves Saint Laurent, Kelly LeBrock, Karl Lagerfeld, Susie Cave, Victoria Aitken, Lady Diana, Paloma Picasso, Grace Jones, Naomi Campbell and Jean Shrimpton.

For the photographer spotters we also get to see Jacques Henri Lartigue and Helmut Newton. We know it's the eighties partly for the people featured, but also for the

Left: Jerry Hall, 1983 for *Vogue Paris*

Below, top: Enzo Russo, 1981 for *Vogue Italia*

Bottom: Catherine Bailey, nee Dyer, 1983 for *Vogue Italia*

distinctive fashion and style of the time – and for the amount of film grain proudly on display. The book shows these people, and others, in the studio, on location, embedded in the landscape and at home, through a mix of fashion-type shots, fantasy pictures, snaps and more formal portraits. The pictures are almost universally fun and filled with life and energy.

London calling

In Bailey's slightly abstract introduction to the book he cites the eighties as the decade in which London led the fashion world, and in which London had really got it together stylistically and artistically. While previously models had flown to New York to be photographed by the 'great American photographers', the eighties was the period 'they realised they could save their fare by staying in London and getting it done there'. And judging by the faces on the pages of this book, that seems to be what happened. Although not all the pictures were taken in London or even the UK, Bailey and the London fashion scene seems to have been at the centre of it all. Bailey 'owned the era', according to former America *Vogue* creative director Grace Coddington in her foreword – this book shows us why and how.

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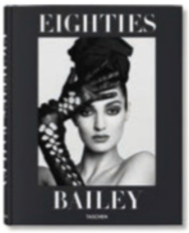

Eighties. David Bailey
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Reel Parr

I Am Martin Parr is an intimate film directed by Lee Shulman that delves into the life and work of the renowned English photographer known for his candid and often humorous depictions of modern society. **Peter Dench** finds out more

'I did make the film with the idea that if you didn't know who Martin Parr was, you knew nothing about photography, that you would find this film interesting,' says British director Lee Shulman from his home in France where he's lived for over 20 years. Schulman has received awards for directing 100+ adverts globally. In 2017 he established the art initiative The Anonymous Project, collecting and preserving unique colour slides from the past 70 years taken by amateur photographers.

After bumping into each other at

Left: Venice, Italy, 2005

Below: New Brighton, England, 1983-85

Shulman's installation, The House, at the 2019 Rencontres d'Arles, a bond developed with Parr. They went on to collaborate on the book *Deja View* (Hoxton Mini Press 2021) which pairs Parr's images with archive images from the Anonymous Project. When Shulman first saw Parr's work he wasn't sure if he liked it. He is now an unabashed uber-fan. 'He's up there with Paul McCartney. For me, he's one of those people who's really created something. Photography will never be the same again and he does it without any ego.'

The 67-minute film launches into a montage of Parr images to *White Riot* by The Clash, an intellectual punch in the face which sets the tone. It ends with *Baggy Trousers* by Madness. 'I grew up in that music, so for me, those two songs are really important, that's how I see Martin, he's a punk, a sort of child punk. Even though you see this sort of middle-class, white guy, he just doesn't care. Madness are the words to Martin's film photos for me. *Baggy Trousers* and all these kinds of songs, they felt like they were Martin's world.' The acquisition was expensive but Lee refused to do the film without them and the investors relented.

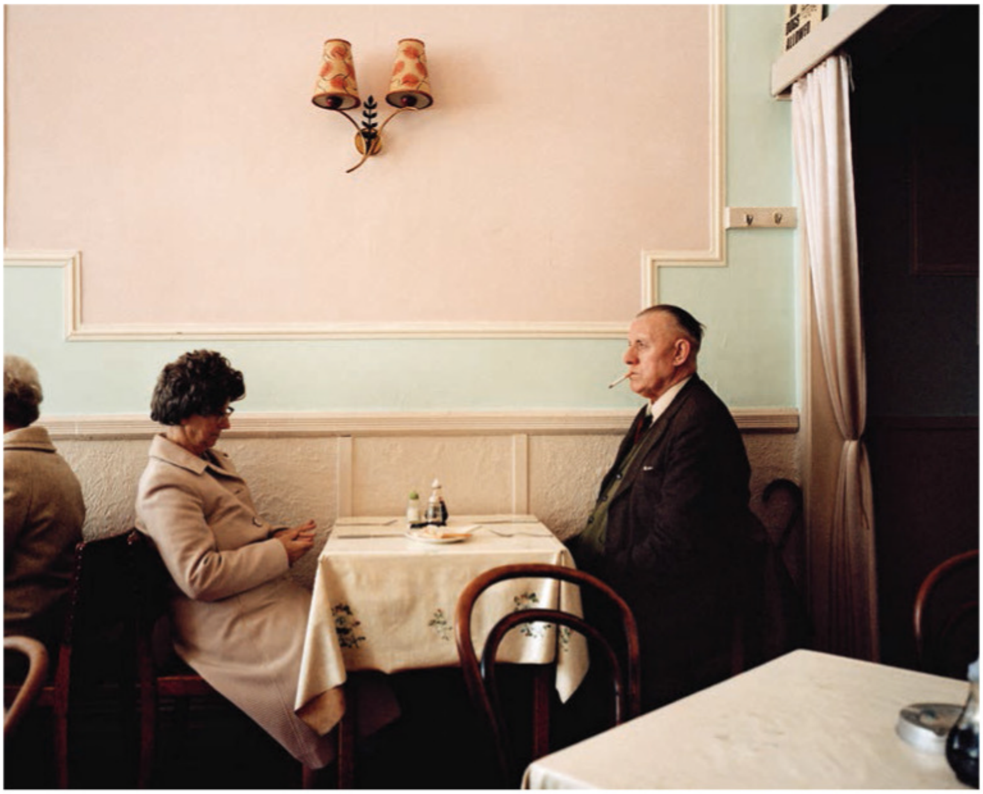
Before the Madness we go on a road trip with Parr and Shulman. In the spirit of a summer camp, they basically jumped in a van and spent a good part of a year on a road trip across England revisiting locations from Parr's career, including New Brighton, Merseyside, where Parr shot his seminal series The Last Resort, capturing English holidaymakers. At the time it was both influential and controversial, sparking debates about its portrayal of the working class. Parr would often ruin filming by smiling or talking to friend Shulman who often had to hide away, delivering instructions to the hand-held cameraman through an earpiece.

Parr, who's recently post-cancer, is filmed transiting frame after frame pushing his Elite Care walking frame, occasionally using it to sit down and observe. The technique gives the film great rhythm and energy. Parr is always going somewhere. Shulman says, 'He's just a force of nature. He never stops. I was running with the camera, because you can't keep up. We lost him all the time.'

Uncomfortable reality

Wearing his social camouflage of untucked patterned shirt, soft shoes or sandals, sun hat and half-grin, Parr often becomes one of his own photographs. The film's high colour grade intentionally matches a Parr colour photograph. The construction of the film is linked by wry archive chapters of Britain which add another layer. Scenes of an idealised Britain of fishing, rowing, golf, horse racing, tea in the garden and royal pageantry contrast with Parr's uncomfortable reality of what life is actually like. Parr says, 'I love Britain, of course, because we all love the country we come from, part of my role is, if you like, to define my relationship to being British

ALL PICTURES © MARTIN PARR / MAGNUM PHOTOS



and being here… trying to show the yin and yang of British society, and to show it as I find it, as opposed to some idea of it being romantic or good or bad, and to try and show both things.'

Visual legacy

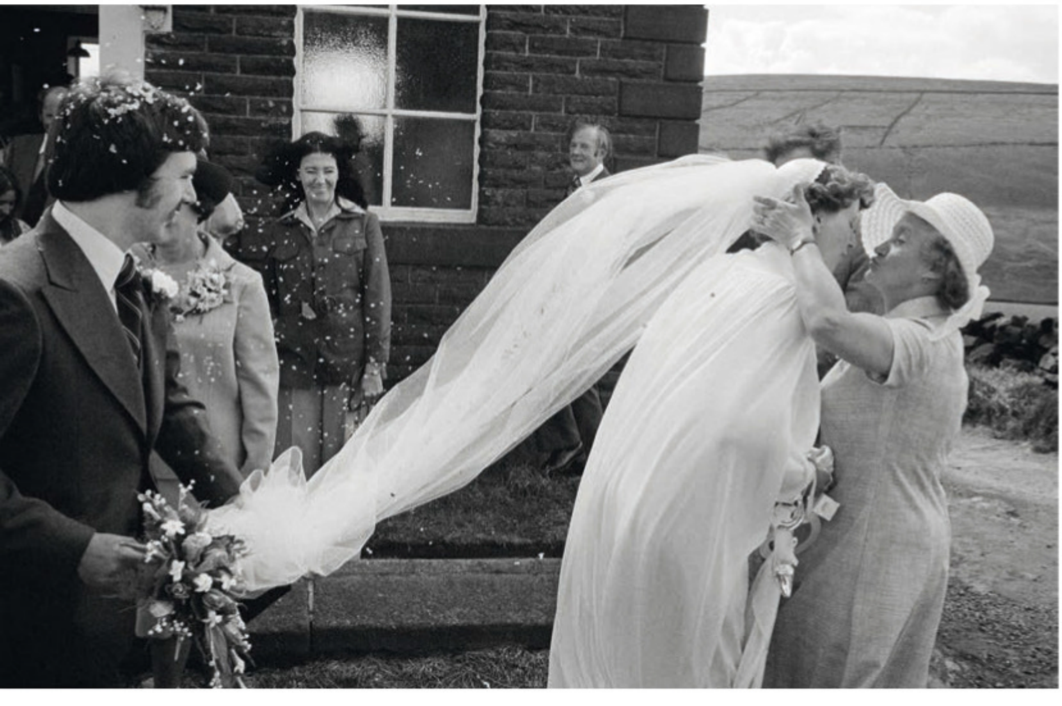
The film explores Parr's transition from black & white to colour photography in the early 1980s (considered bold and unconventional at the time) and themes around class, cruelty, snobbery, greed, humour, politics and Parr's overriding visual legacy, leisure. Parr was both accessible and elusive, preferring to let his work speak for itself while subtly conveying his political views through his photos. It highlights his journey to join Magnum and establish his foundation. It offers behind-the-scenes access to his creative process and the philosophy behind his distinctive style.

Parr is the voiceover of the film, he isn't conventionally sat down and interviewed. More formal contributions are delivered by photographers, curators, staff at the Martin Parr Foundation, Madness bass guitarist Mark Bedford and David Walliams, co-creator of television's *Little Britain*. Parr's wife Susie reveals Parr can't swim.

Grayson Perry provides eloquent and erudite Parr commentary. 'The humour is just so important, so underrated. Culture is biased against humour, and yet humour is what keeps it in check. There's so much what I call performative seriousness in art, where people think that misery is somehow more important in art than humour. And he has inveigled his way into our visual unconscious, now. That is the mark of a true genius. You know that he's had such a strong vision and he's able to technically convey that over such a vast, sort of, oeuvre. He's made a way of seeing which not many people get to do.'

Above: New Brighton, England, 1983-85

Below: Wedding at Crimsworth Dean Methodist Chapel, Hebden Bridge Calderdale, 1977



From a Parr fan it was never going to be a critical film. It's a homage and love letter to Britain which has global appeal. A film about what it means to be obsessed. Shulman says, 'Some artists change the way we see the world. Martin, for me, is that person. His vision and style have become a new language in the way photography has evolved. He is a mystery and I wanted to understand what consistently drives him to take great images.'

As the film credits and montage of Parr autoportraits roll, is it Parr's swan song? 'You appreciate the ability to photograph even more after cancer, because that's one thing that really sobers you up. Makes you realise… your family, things you take for granted beforehand, you know are so much more appreciated in the post-cancer world. So it's been a real motivation for me to do more work.'

I Am Martin Parr is in cinemas from 21 February 2025. Produced by Haut et Court Doc in association with Dogwoof.

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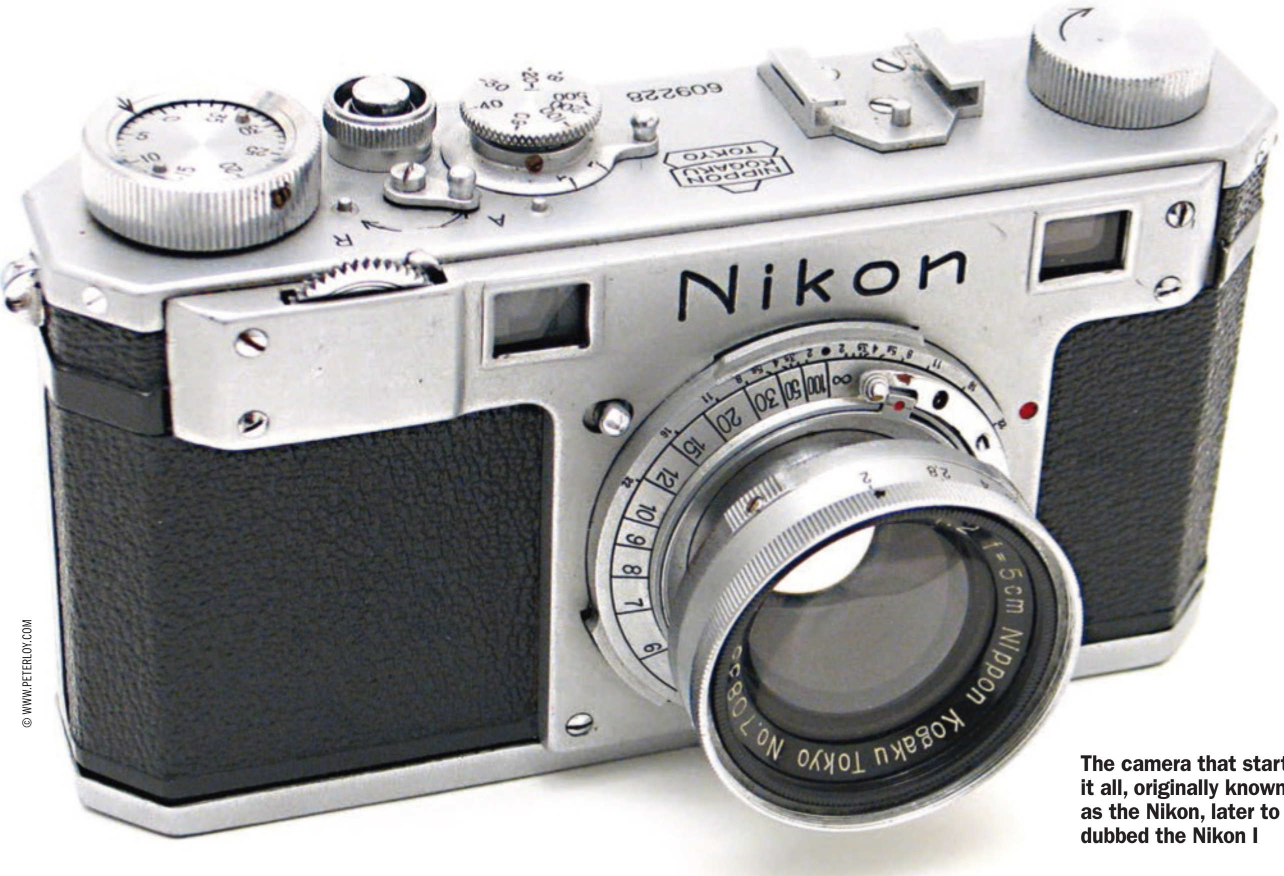
FILM STARS

The seven ages of Nikon

John Wade considers how different cameras have defined the lifespan of one company



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The camera that started it all, originally known just as the Nikon, later to be dubbed the Nikon I

In 1917 Nippon Kogaku KK set up business in Tokyo, primarily for the production of lenses and optical devices that included telescopes, microscopes, binoculars, surveying equipment and the like, mostly for military and scientific markets. During World War II, from 1939, the company expanded vastly with more than 20 factories to produce equipment for the Japanese military forces. When the war ended in 1945, production was consolidated into a single factory, and in 1948 the first camera was produced. Its name was taken from NIppon KOgaku with an added 'N' to finish it off. From then on it was Nikon cameras that defined the company.

Look at the manufacture and development of any company's cameras over a long time span and you see the way they fall into distinctive eras, generations or ages, as different times demand different types of camera, as technology advances to make new kinds of camera possible, as fashions go in and out of style. So it was with Nikon, whose cameras can be segregated into seven ages.

Each of the cameras that follow represents one of those ages. They are not necessarily landmark cameras, neither are they the most important models of their time. Each one does, however, epitomise its era. Here, then, are seven significant cameras from the seven ages of Nikon.

Age one: 35mm coupled rangefinders

CAMERA: Nikon S (1951)

GUIDE PRICE: £400-600

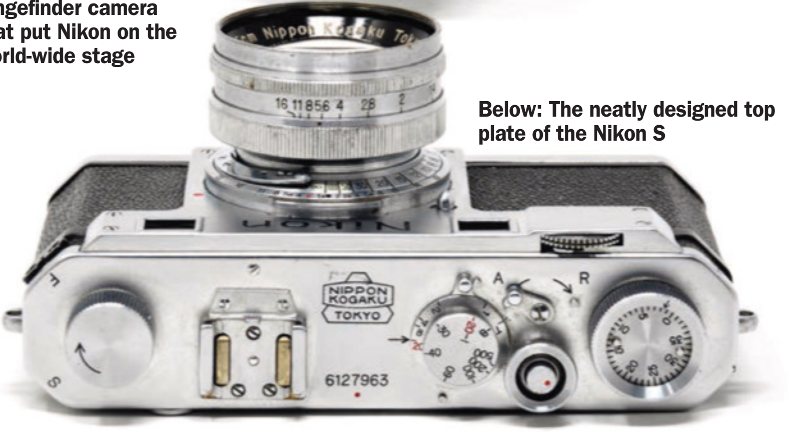
This was the camera that put the Nikon marque firmly on the map, primarily through being the first of the company's cameras to be imported into America. Nikon coupled-rangefinder cameras began in 1948 with what would become known as the Nikon I, utilising a design and specification strongly influenced by then current Leica and Contax cameras. The film format was 24x32mm, which was adjusted to 24x34mm with the launch of the Nikon M in 1950, followed by the Nikon S whose spec was similar to the Nikon M, with the addition of flash synchronisation.

The camera shares its bayonet lens mount with Contax, to accept Nikkor lenses from 25mm wide-angle to 500mm telephoto, together with the vast range of prestigious Zeiss Contax-fit lenses, as well as cheaper lenses made for the Russian Kiev Contax copies. The cloth focal-plane shutter runs at 1-1/500sec and is adjusted by a concentric twin-dial system similar to, but not the same as, the Leica's. Focusing is Contax-style with a small toothed wheel that protrudes from the top plate. The rangefinder shares its window with the viewfinder.

Usability today

Because the Nikon S was so popular, around 35,500 were made, resulting in it being more ubiquitous than other rangefinder Nikons today. This makes it more attainable for both users and collectors.

Above: Nikon S, the 35mm coupled rangefinder camera that put Nikon on the world-wide stage



Below: The neatly designed top plate of the Nikon S

Age two: 35mm SLRs

CAMERA: Nikon FA (1983)

GUIDE PRICE: £200-250

Nikon began its 35mm SLR journey in 1959 with the launch of the Nikon F. Standing at the centre of a huge system of lenses and accessories, it soon became adopted by professional photographers everywhere. The F was followed by a prestigious range of cameras that included the likes of the F2, F3, FM, FE, FG… and so on. You'll hear acclamation for these and more. But the Nikon FA often gets overlooked or forgotten. Maybe it's because the early 1980s, due to various market forces, saw a decline in the sales of 35mm SLRs. Whatever the reason, the FA never really achieved the popularity it deserved. Which is a shame, because it really is a magnificent camera.

The FA was Nikon's first SLR to offer the four standard exposure modes of shutter and aperture priority, program and manual. A vertically moving focal plane shutter with titanium curtains gives a top speed of 1/4,000sec. This was also the world's first camera with automatic multi-pattern (AMP) metering, which divides the picture area into five segments: a circular central area, pus four segments at each corner. Up to and during the moment of exposure, these five segments are measured and balanced, while checking against the focal length of the

F
Nikon
NIKKOR-S Auto 1:1.4 f=50mm

The Nikon F, first of the company's 35mm SLRs

lens in use and comparing the subject to simulated scene patterns from tens of thousands of picture types in the camera's computer memory.

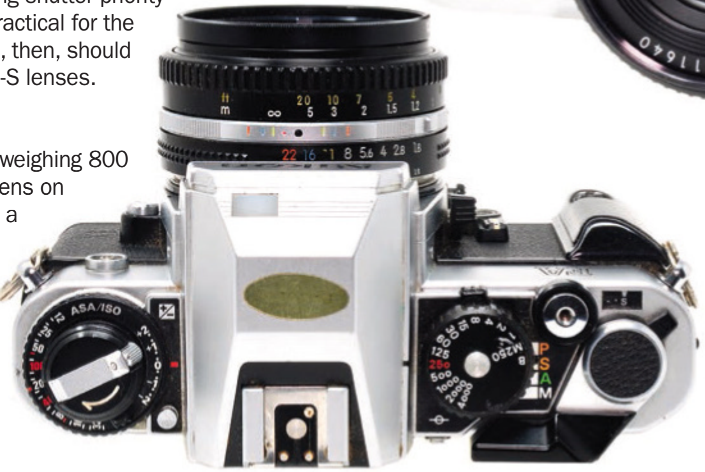
The FA uses a lens mount similar to the original F-mount dating back to 1959. But in the intervening years, it had been modified slightly. First came the Aperture Indexing (AI) Nikkor lenses in 1977, which meant information on aperture use could be more easily fed to the camera's brain. Then, in 1981, came the modified AI-S lenses to give links to the lens's aperture control, making shutter priority and program modes practical for the first time. This camera, then, should always be used with AI-S lenses.

Usability today

At 13.5x9x9.5cm and weighing 800 grams (with standard lens on board), the Nikon FA is a stylishly attractive camera with first-class handling and all the basic automation needed to make it appeal to both the enthusiastic film user and the collector.

Nikon
FA
Nikon
NIKKOR 50mm 1:1.8 4011640

Nikon FA, an unfairly overlooked SLR from the Nikon line-up



The FA's top plate shows the main controls, all positioned for ease of use

Nikon AF
ASA ISO
LENS
35mm
1:2.8
Nikon

COURTESY OF MW CLASSIC CAMERAS

The Nikon L35AF compact camera represented a new departure for the company

COURTESY OF MW CLASSIC CAMERAS

Inside the L35AF

Age three: 35mm compacts

CAMERA: Nikon L35AF (1983)

GUIDE PRICE: £80-120

Because Nikon cameras had long been regarded as the domain of professional or advanced amateur photographers, and a name rarely considered by the snapshot brigade, the launch of the L35AF caused quite a stir.

At its heart, it's a point-and-shoot, auto-exposure, autofocus compact. But it sports a few extras over its contemporaries. Top quality comes from a Nikon 35mm f/2.8 lens made up of five elements in four groups, with a wider aperture than usual and a slightly wideangle focal length. That's pretty impressive for a compact of this era, but there's more. The lens has a 46mm thread upfront to allow the use of filters, which enhances its usability for monochrome photographers. The meter cell is located at the base of the lens and can take its reading through any filter attached. As the lens automatically focuses, a needle in the viewfinder swings to show the selected distances, while another indicator at the base of the viewfinder confirms that focus has been locked before shooting. Most L35AF cameras allow setting of film speeds from 50-1,000, but watch out for early models that only allow settings of 25-100.

Automation is fully programmed, but a lever on the side of the lens opens the aperture to compensate for backlit subjects. The flash pops up automatically when light levels are low, but can be held down to prevent it firing. Conversely, covering the meter cell fools the flash into popping up with a slight pressure on the shutter release when it can be used for daylight fill-in purposes.

Usability today

The L35AF has recently become a bit of a cult classic, which is reflected in the current prices being asked.

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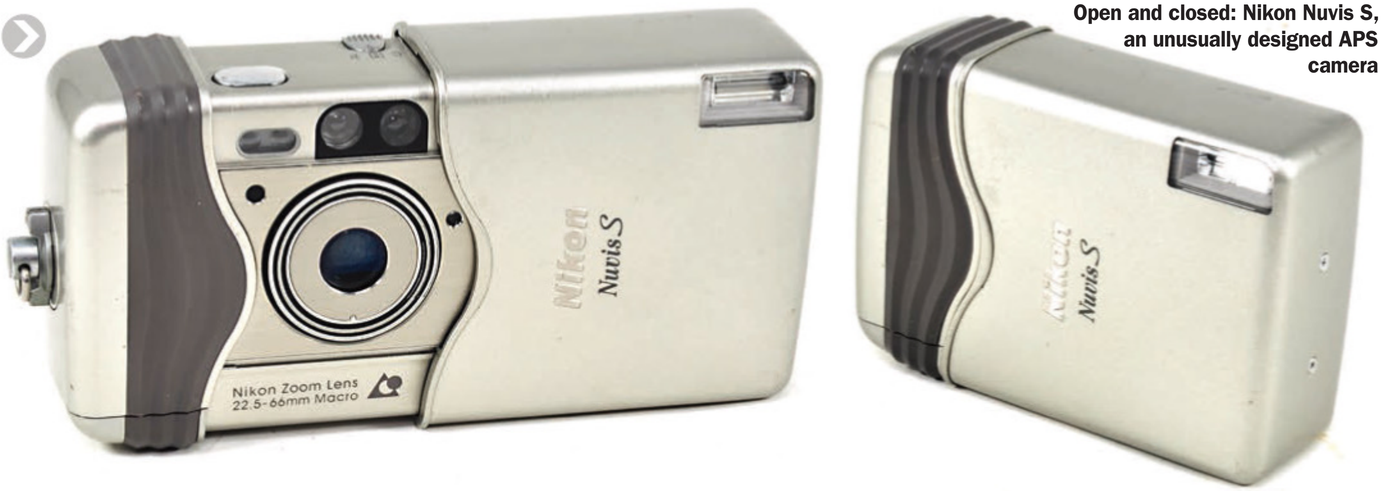
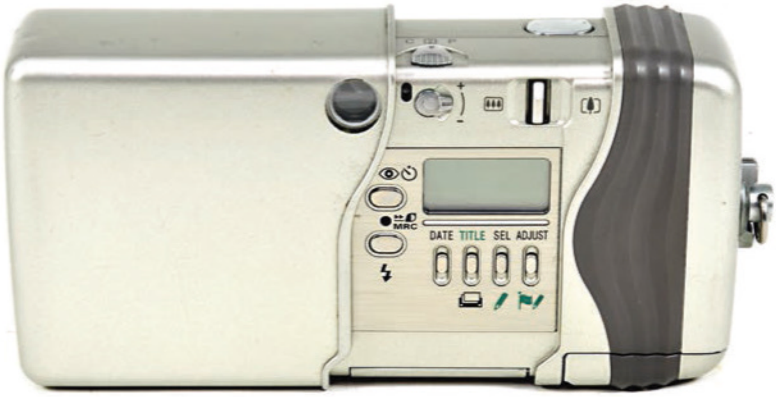


Open and closed: Nikon Nuvis S, an unusually designed APS camera

Age four: APS film cameras

CAMERA: Nikon Nuvis S (1998)

GUIDE PRICE: £5-10



Nuvis controls on the rear of the body

When the Advanced Photo System (APS) hit the market in 1996, there were those who said it would replace 35mm and revolutionise photography for ever. It didn't. But while it lasted, many of the top names in camera manufacturing, Nikon among them, jumped on the APS bandwagon. The system utilised 24mm-wide film sealed into a special slim-line cassette, with a light trap that opened only when it was in the camera and the film was being automatically loaded, wound or rewound. Nikon made interchangeable-lens APS SLRs called Proneas, but also came up with this more unusual pocket-size camera.

When closed it looks like a small metal box with no more than a tiny flashgun in a top corner. But the case slides apart to reveal an automatically extending 22.5-66mm macro lens and shutter button. On the back, there is a toggle to zoom the lens and a small LCD screen to indicate functions that include date and time display, low battery power warning, flash mode, frame counter and red eye reduction indicator. Like all the best APS cameras, the Nuvis offers a choice of three picture formats: 'High Definition', which uses the full format of 30.2x16.7mm; 'Classic', which crops the image to 25.1x16.7mm; and 'Panoramic', which crops the image to 30.2x9.5mm. At the time when APS processing was easier to find than it is today, these formats were produced at the printing stage by adjusting the full format as required, according to data recorded on a transparent magnetic coating covering the film surface. Multiple flash modes and shutter speeds of 2-1/400sec complete the spec.

Usability today

Although APS cameras such as the Nuvis are becoming collectable, the lack of available film and processors make the system largely impractical for users.

Nikon F55: a cheap entrance into 35mm SLR photography

Age five: Low-cost SLRs

CAMERA: Nikon F55 (2002)

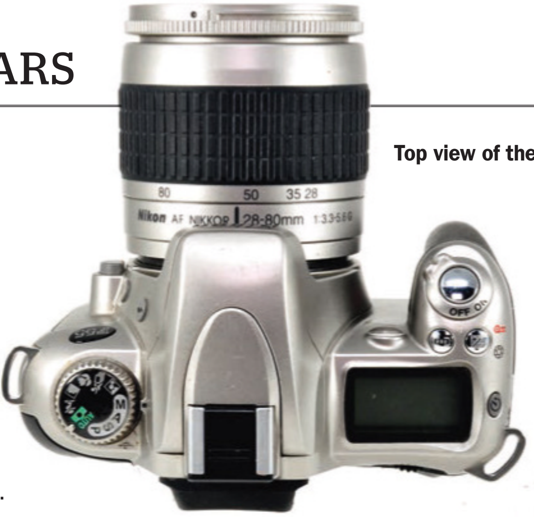
GUIDE PRICE: £15-25

Returning to traditional 35mm film in its last days before digital conquered the world, at a time when apparent metal gave way to obvious plastic, and silver cameras were considered trendy, comes this neat – you might almost say cute – lightweight yet well-specified little SLR. It offers the usual four exposure modes plus a few 'scene' modes, autofocus and a pop-up flash. The camera is best used with the kit lens usually sold with it, because full autofocus and metering capabilities are only possible with Nikon's G-type lenses (the ones without an aperture control ring). True to the Nikon philosophy of maintaining the basic concepts of its original F-mount, other lenses can be fitted as well, but you'll lose varying amounts of the camera's automation.

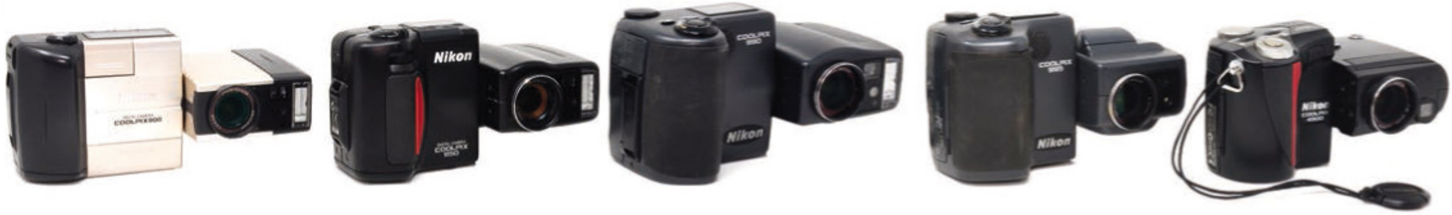
When a film is loaded, it automatically winds all the way onto the take-up spool and then, as each exposure is made, it winds back into the cassette one frame at a time. The advantage of that is if you inadvertently open the back halfway through a film, the already exposed frames will not be ruined.

Usability today

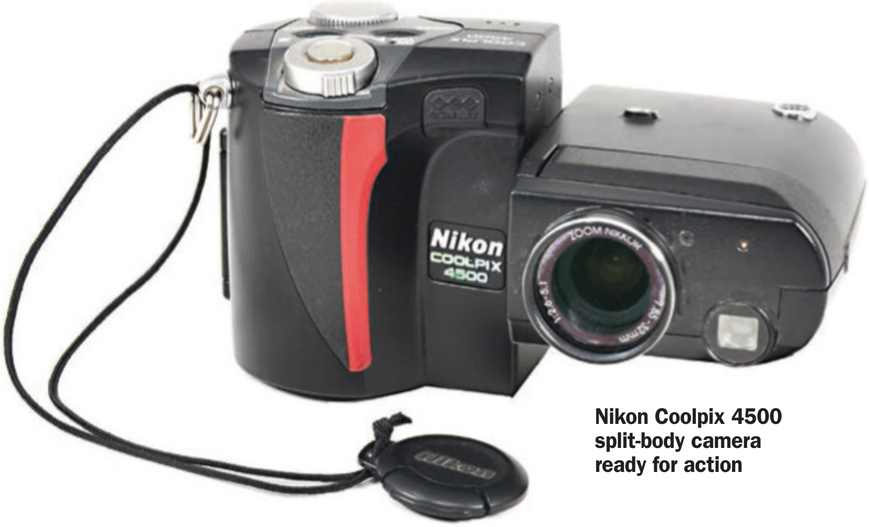
No one is going to call the F55 one of the Nikon greats. But for those who have never tried 35mm SLR film photography and want to give it a go, it can make a very useful, not to say pleasantly cheap, introduction.



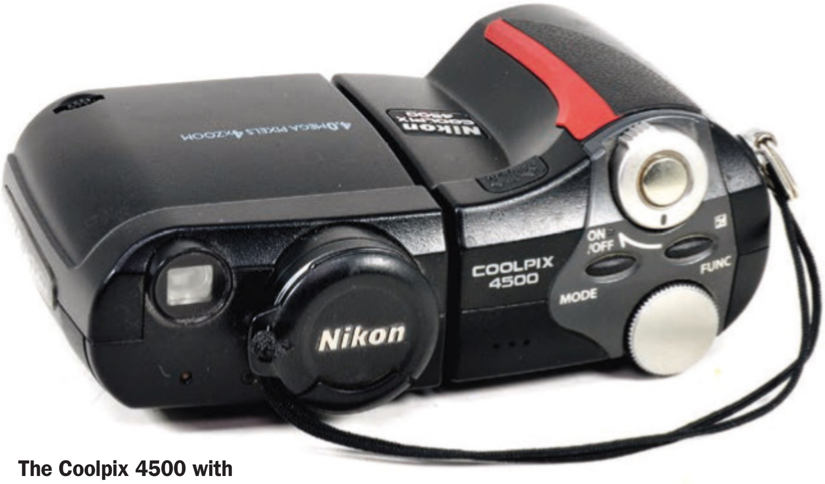
Top view of the F55



Line-up of early split-body cameras, left to right: Coolpix 900, 950, 990, 995 and 4500.



Nikon Coolpix 4500 split-body camera ready for action



The Coolpix 4500 with the lens folded back flush with the body

Age six: Digital compacts

CAMERA: Nikon Coolpix 4500 (2002)

GUIDE PRICE: £20-40

The name Coolpix was used by Nikon for a great many of its digital cameras. But shooting pictures was never cooler than with the company's range of split-body cameras in which one part of the body holds the LCD screen and main controls, while a second section, containing the lens, swivels through 270°. The range began with the 1.2MP Coolpix 900 and quickly progressed through the 950 (2.1MP), 990 (3.34MP), and 995 (3.34MP). And so to the 4MP Coolpix 4500.

The all-metal body is slimmer and smaller than the others, thanks largely to the introduction with this model of a thin lithium battery, and the 1.5in LCD screen on the back is extremely bright compared to that on many of the camera's contemporaries. A 7.85-32mm f/2.6-5.1 Nikkor lens, 16 scene exposure modes, pop-up flash, macro setting and five-area autofocus functions are all part of the spec. Both JPG and TIFF files can be recorded on Compact Flash cards that slot into the handgrip on the side.

The power switch surrounding the shutter release fires the camera up for action. Behind that sit an exposure mode button and function button to select exposure compensation, image quality, white balance, and metering modes, which include matrix, spot, centre-weighted average and spot AF.

Usability today

These days, a 4MP sensor seems unbelievably low. But with the quality of the Nikkor lens and a little interpolation, the Coolpix 4500 is capable of producing quality A4 size prints, and is more than adequate if all you do is look at your pictures on a computer screen. At just 13x8x5.5cm with the lens rotated to sit flush with the main body, it makes an ideal, pocketable go-anywhere camera.

Age seven: Digital SLRs

CAMERA: Nikon D90 (2008)

GUIDE PRICE: £100-150

Nikon's first digital SLRs were made in collaboration with Kodak, which bolted its Digital Camera System (DCS) onto film cameras like the Nikon F3 in 1991. In 1996 Nikon partnered with Fujifilm to produce a range of huge, bulky DSLRs that incorporated Reduction Optics Technology. Then, in 1999, came the D1, the first DSLR to be built from the ground up by a single manufacturer. It was a lot less expensive than its predecessors, but it still came in at around £3,000. The first Nikon DSLR to crack the £1,000 barrier and so become more accessible to amateurs, was the D70. Then came the D80 and finally the D90.

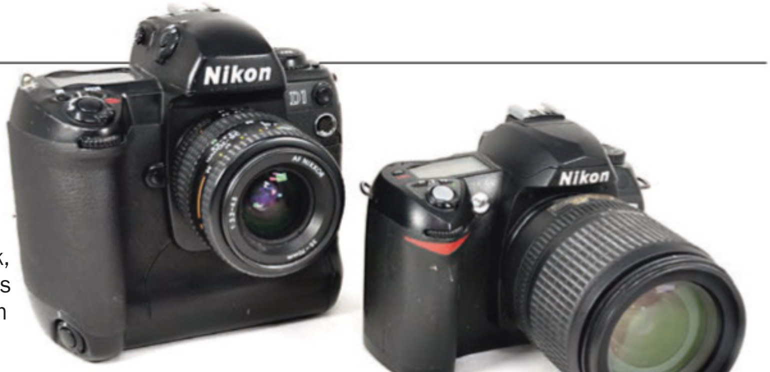
At this time, the Nikon D3 and D300 were enjoying popularity and success among professionals. The D90 looked at many of the best features of these two models and presented them in a plastic-bodied camera, with a 12.9MP sensor. The camera was aimed at serious amateurs looking for comprehensive control at a lower cost and lighter weight than the professional DSLRs.

The D90 uses a new (at the time) APS-C (23.6x15.8mm) CMOS sensor claimed to produce D3/300 quality up to ISO 6400. It sports the same 3in, 920,000-dot screen as the D3/300 and offers 11-area, contrast-detect autofocus plus face detection. The sensor incorporates a dust-removal system. The big surprise at the time of the D90's launch, and still useful today, was the addition, for the first time in any DSLR, of a high-quality 720p HDTV movie mode, though with only mono sound.

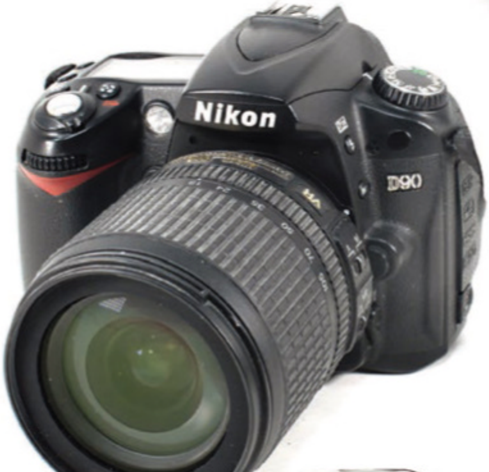
The easy-to-navigate menus offer extensive image management that includes standard, vivid, neutral, monochrome, landscape and portrait modes. In-camera retouching allow red-eye reduction, trimming, straightening, distortion, RAW development and much more. Also, along with more expensive cameras, the D90 includes reliable chromatic aberration correction, which can make a big difference to the image quality of just about any lens. The pop-up flash built into the top of the pentaprism has a guide number of 17 at ISO 200.

Usability today

The Nikon D90 is 16 years old now and might be considered a bit of a dinosaur. But it's comfortable to use, the controls are simple and supremely intuitive and the image quality is superb. If you want almost ridiculously low-priced proof that the DSLR still has a place in the amateur photographer's armoury, look no further.

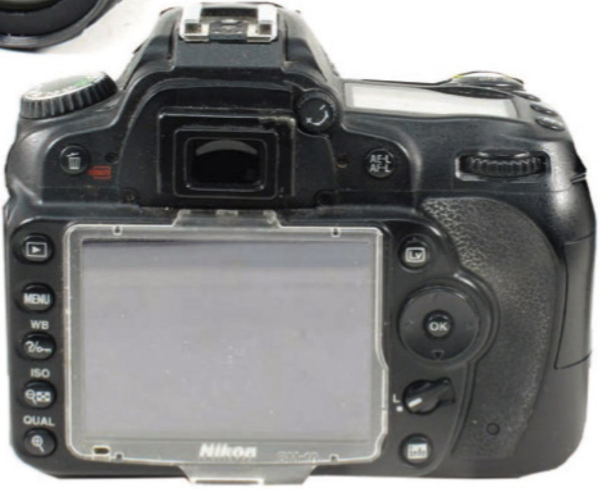


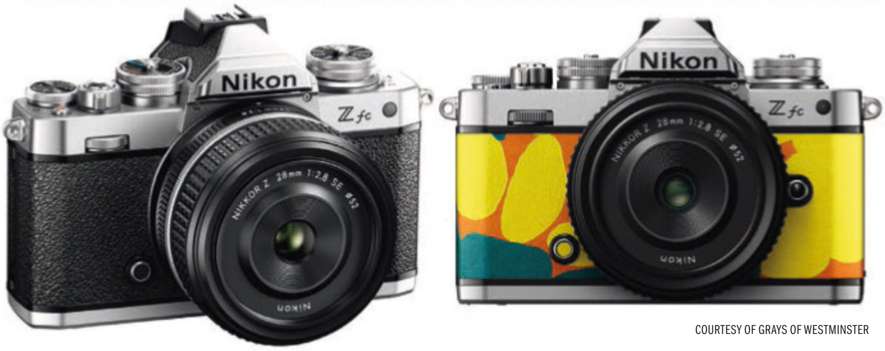
Above: Two important cameras that led to the D90: the Nikon D1 (left) and D70



Left: Nikon D90 DSLR with Nikkor 18-105mm f/3.5-5.6 lens

Below: The neat layout of controls on the back of the D90





COURTESY OF GRAYS OF WESTMINSTER

If we were going into an eighth age, this would be the camera chosen to represent it. The Nikon Z fc uses a 20.9MP CMOS APS-C size sensor in a mirrorless design that combines the technology of Nikon's prestigious Z-series of cameras with a classically styled body reminiscent of the company's old FM and FE film SLRs from the 1970s. The camera is shown here in its original silver version alongside one of a limited edition series from Heralbony, a Japanese creative company that works with neurodiverse artists. The artwork on this camera was produced by an artist named Masahiro Fukui.

Into the new age

Of course, as we all know, DSLRs have now morphed into mirrorless, full-frame cameras, and Nikon's progress in this direction has been impressive. Since the introduction of the company's Z series in 2018, the array of models has grown by leaps and bounds. So should we consider mirrorless Nikons to be the eighth age? Possibly. But, let's be honest. The viewfinders in these cameras might be electronic rather than based on mechanically moving mirrors, but at its heart, even the latest high-tech wonder-camera still looks and behaves a lot like a DSLR, or even a film SLR. So maybe mirrorless cameras are more like a sub-stage of the seventh age, rather than a whole new age of their own. But who knows what direction the next true age of Nikon will take?

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This extremely impressive lens is super-sharp even wide open
Sony A1 II, 70mm, 1/250sec at f/2, ISO 200

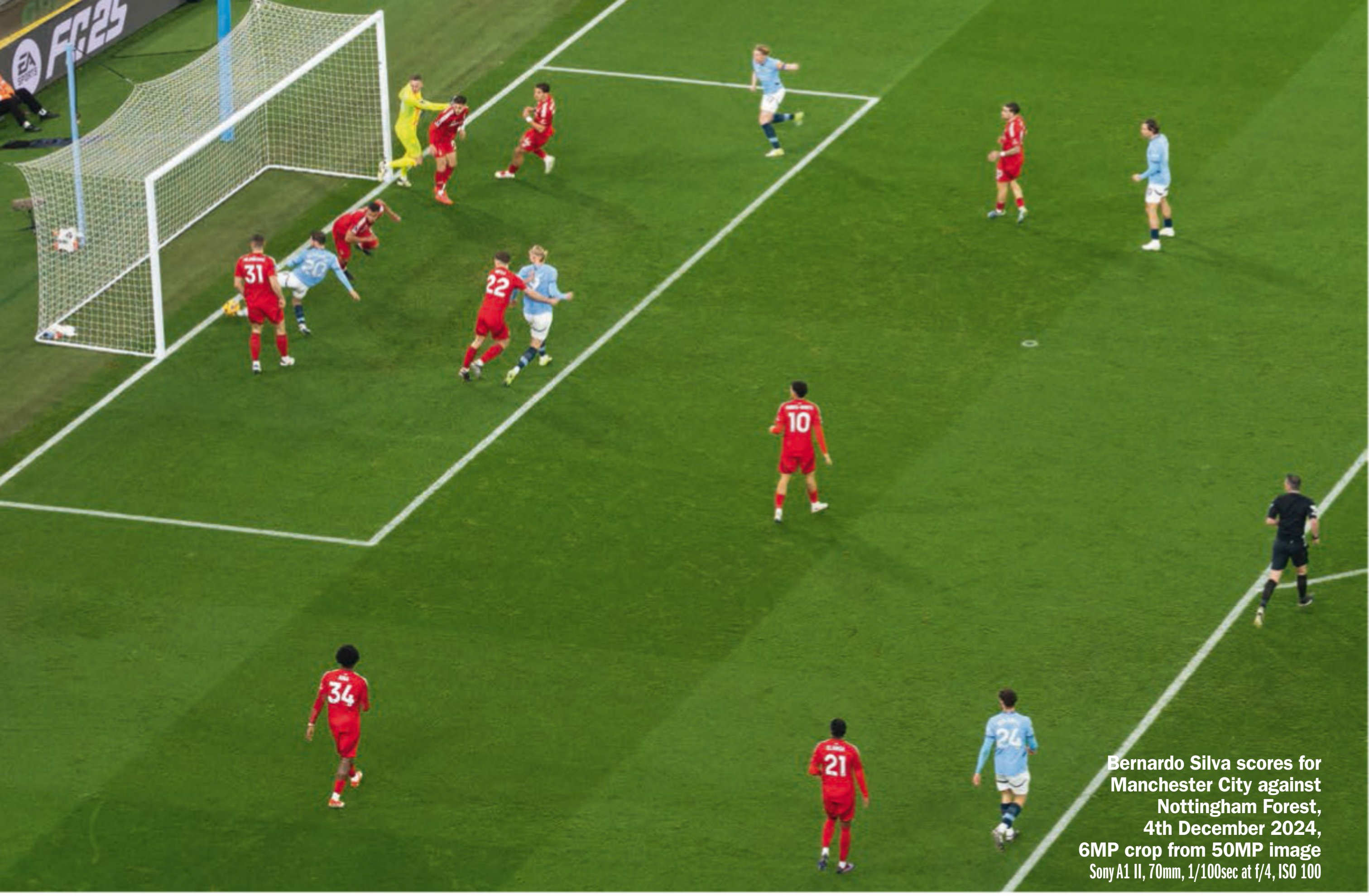
Sony FE 28-70mm F2 GM

Sony's ultra-large-aperture zoom promises premium optics in a manageable size. **Andy Westlake** examines whether it justifies its hefty price-tag

Ever since full-frame mirrorless became the dominant format for high-end cameras, there's been an arms race between manufacturers to produce exotic large-aperture lenses that wouldn't previously have been possible. The Sony FE 28-70mm F2 GM is designed for photographers who shoot such things as weddings and events, and who want to use a larger aperture than f/2.8 without giving up the flexibility of a zoom. As part of the premium G Master range, it promises top-quality optics and pro-level handling.

With a hefty price tag of £3,049, though, this is anything but a casual purchase. It costs considerably more than Sony's previous benchmark standard zoom, the FE 24-70mm F2.8 GM II. And that ultra-large aperture comes with some real penalties, most notably a shorter wideangle end and significant extra bulk.

While this the largest-aperture zoom Sony has ever made, it's not the only option for E-mount users. Indeed Sigma has gone faster still, with its 28-45mm F1.8 DG DN Art. Meanwhile Tamron and Samyang both offer 35-150mm f/2-2.8 zooms with an intriguing combination of brightness and extended range. All three are much cheaper than the FE 28-70mm F2 GM. So is this the kind of halo product that mainly exists to make the overall system look good, or is it a genuinely practical choice?



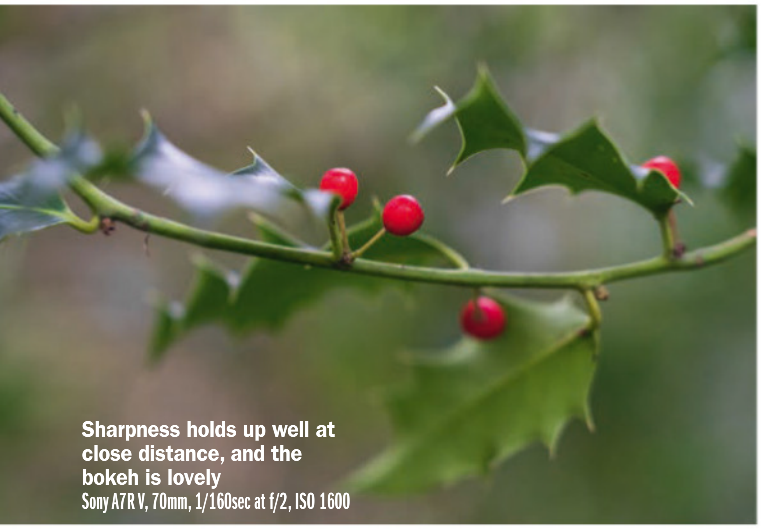
Bernardo Silva scores for Manchester City against Nottingham Forest, 4th December 2024, 6MP crop from 50MP image
Sony A1 II, 70mm, 1/100sec at f/4, ISO 100

Features

Optically, the lens employs a complex optical formula with 20 elements in 14 groups, including 3 Super ED, 1 ED, 3 Aspherical, and 3 XA (eXtreme Aspherical) elements. Together, these aim to suppress aberrations and give sharp images with no colour fringing, along with attractive bokeh. Nano AR II coating is used to suppress flare and ghosting.

Four XD linear motors are required to move the lens's large, heavy focus groups. Even so, the lens is designed to keep up with continuous autofocus while shooting stills or video at 120 frames per second. A floating focus system promises high close-up performance.

The minimum focus distance is 38cm over the entire zoom range, with a maximum magnification of 0.23x at 70mm. Focus breathing is suppressed optically, while linear response MF is included for manual focusing.



Sharpness holds up well at close distance, and the bokeh is lovely
Sony A7R V, 70mm, 1/160sec at f/2, ISO 1600

Despite its ultra-large aperture, the lens accepts 86mm filters. It comes with a petal-type hood that reverses snugly when it's not in use. The hood also has a sliding door that allows polarisers to be rotated relatively easily.

Build and handling

Sony says that restricting the wide end to 28mm has helped keep the size manageable, at 93mm in diameter, 140mm in length, and 918g in weight. While that's 223g heavier than the FE 24-70mm F2.8 GM II, remarkably it's more than 500g lighter than Canon's equivalent lens. Plenty of 24-70mm f/2.8 zooms for DSLRs were larger and heavier than this.

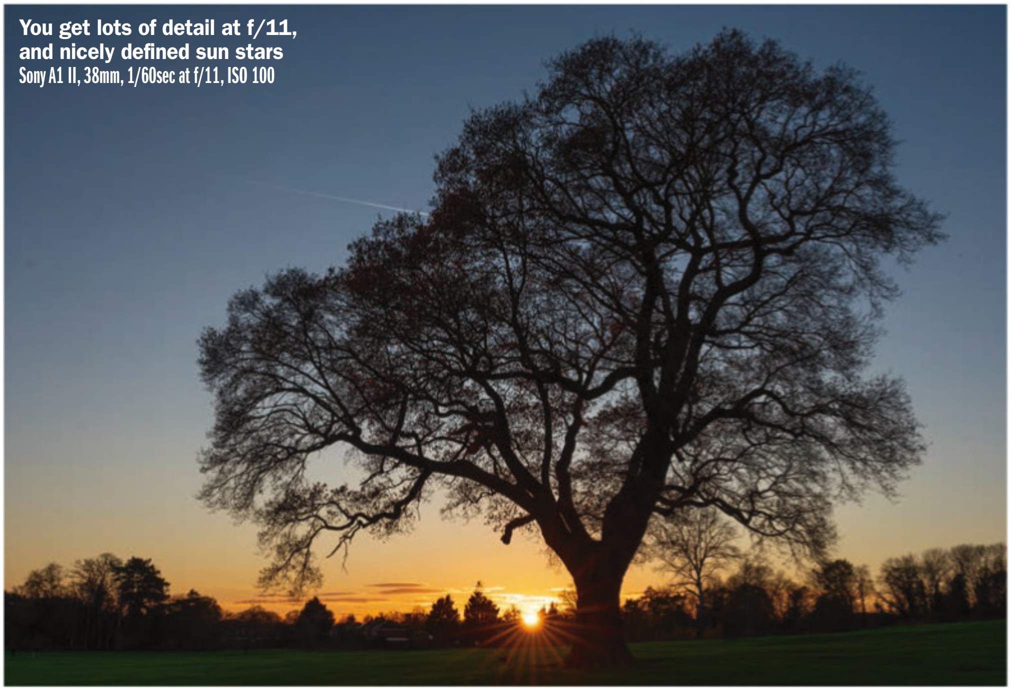
There's no getting around the fact this is still a hefty lens, but I was pleasantly surprised by how manageable I found it in reality. I mainly shot with it on Sony's Alpha 1 II and Alpha 7R V bodies, both of which have decently large handgrips, and found those combinations worked very well.

As usual for the GM line, the barrel boasts dust- and water-resistant construction. There's a fluorine coating on the front glass to repel grease and water.

In terms of controls, the lens includes everything we've come to expect on Sony's latest designs. The broad zoom ring falls naturally to hand, and has two torque settings, which are set via a switch labelled Tight and Smooth. The former enables controlled zooming during video recording, while the latter facilitates accurate composition for stills photography.

Closer to the camera, the aperture ring is marked in one-third stop steps from f/2 to f/22, with a further A position that transfers control to a dial on the camera. It can be switched between clicked operation for photography, and continuous adjustment for video. The aperture ring can also be locked either into, or out of the A position using an Iris Lock switch. But the ring requires distinctly more force to go between f/22 and A anyway, so this isn't even that necessary.

You get a pair of customisable focus hold buttons, positioned for easy operation by your left thumb during horizontal and vertical shooting. A conventional AF/MF switch rounds off the control set.


You get lots of detail at f/11, and nicely defined sun stars
Sony A1 II, 38mm, 1/60sec at f/11, ISO 100

Autofocus

You could be forgiven for assuming that autofocus speed might be compromised with such a large-aperture zoom. But that's not really the case here. Instead, autofocus is startlingly quick and essentially silent. Naturally, that generous opening means it continues to focus extremely well in low light. Videographers will be pleased to learn that breathing is minimal.

In situations where you might prefer to use manual focus, this works extremely well too. It's electronically controlled, with the manual focus ring driving the focus motors, and rotating smoothly with no end stops.

A basic focus scale in the viewfinder shows roughly where you are within the focus distance range, and Sony's linear response MF provides a very intuitive feel. Coupled with tools such as peaking and live-view magnification, this makes it easy to nail perfect focus for close-ups, for example.

Performance

Ultimately, any exotic lens like this will stand or fall based on its optical performance. But that's no problem here, as it gives extraordinary image quaity.

When it comes to detail resolution, the lens is incredibly sharp in the centre of the frame, even at f/2. This detail rendition is maintained over a large proportion of the frame, right out to the edges. The extreme corners are just fractionally softer when examined close-up onscreen, but that's pretty much irrelevant, as shallow depth-of-field effects will usually far outweigh this. Naturally the corners sharpen right up on stopping down, and by f/5.6, images are bitingly sharp across the entire frame.

Diffraction starts to take the edge off pixel-level sharpness beyond f/11, but you'll only really see this if you stare at your files closely on a computer. Often, the extra depth-of-field from closing the aperture right down will be far more important pictorially than any such softening, even at the smallest aperture of f/22.

As usual, Sony makes use of in-camera software compensation to remove distortion, colour fringing and corner darkening. But the lens is, in fact, extremely well-corrected optically, so this is essentially just a tidying-up process. Turn off lens corrections and you'll find there's some curvilinear distortion, which starts off as barrel distortion at 28mm, goes through a neutral point somewhere around 45mm, and turns to pincushion distortion at 70mm. But it's never very strong. It's also easy to fix when necessary, even without using profiled corrections.

Chromatic aberration is notable by its almost complete absence. With this kind of lens, I'd usually expect to see some colour fringing in out-of-focus regions at large apertures. But in this case, I only even saw a hint when shooting extreme close-ups. Generally, it's no problem at all.

Unsurprisingly, though, fairly strong corner darkening is visible at f/2 if you disable shading compensation. But it diminishes on stopping down and pretty much goes away by f/4. Leave compensation turned on, and you don't have to worry about it in either JPEG or raw files.

Of course, one of the main reasons to buy this lens is for shallow depth-of-field and subject-isolation effects. With its f/2 aperture, it's capable of dissolving away backgrounds just that bit more than conventional f/2.8 zooms. Bokeh is generally very pleasant, too. If I'm being super-picky, occasionally a little structure can be visible in out-of-focus highlights, but it's not something I'd personally worry about.

Verdict

WITH the FE 28-70mm F2 GM, Sony has once again defied our assumptions about what's possible in terms of lens design. A decade ago, we probably wouldn't have believed that such a thing could even be made. When Canon's version arrived, we accepted that it would inevitably be huge and heavy. Now Sony has produced one that's much smaller – and it's brilliant.

In fact, I'm struggling to think of anything to criticise. The optics are exceptional, and size-wise it's entirely practical on cameras like the A1 II and A7R V. Impressively, there's no real penalty for the ultra-large aperture in terms of autofocus speed or accuracy. Sony has become such an accomplished lens maker that we almost expect it to deliver the extraordinary as a matter of course, but let's be clear: this is a real achievement.

Of course, I'm not going to suggest this lens is for everyone – the price alone precludes that. Chances are that most photographers will stick with their 24-70mm f/2.8s instead. But for those who can afford it and are prepared to carry it around, it offers something just a little bit different and special.

Data file

Price £3,200
Filter diameter 86mm
Lens elements 20
Groups 14
Diaphragm blades 11, curved
Aperture f/2 – f/22
Minimum focus 0.38m
Length 139.8mm
Diameter 92.9mm
Weight 918g
Lens mount Sony FE
Included accessories Caps, hood

Amateur Photographer Testbench GOLD ★★★★★

SmallRig Vibe P108 Pro

Angela Nicholson takes a look at an affordable little LED light with easy colour control

● £30.90 ● smallrig.com/uk

SmallRig makes a few small LED lights and the Vibe P108 Pro offers an appealing feature set at an attractive price. And, at just 79x64x25.3mm, it's a nice size for slipping into a pocket or your camera bag. It also features a 1500mAh battery that charges via a USB-C connection, with charging cable is supplied. Consequently, it's easy to charge on the go via a power bank.

Although there's a power switch on the back, it won't activate until you rotate the large ridged dial that also adjusts the settings: intensity (brightness), colour temperature, hue, saturation and 12 lighting effects. While that's handy for preventing the light from turning on accidentally and depleting the battery, it also means that you're likely to adjust the selected setting as you power-up the light.

Two buttons beneath the power switch let you select the feature for adjustment. Pressing the uppermost button toggles through the three menu screens, while pressing the lower button toggles through the two or three options on each screen. Once a feature is highlighted, you can adjust its setting by rotating the main dial. Easy peasy.

Conveniently, the front panel of the light is a diffuser, which means you get nice, soft light. However, there may be times when you want to tape on a piece of card or similar to reduce spill.

As the base of the Vibe P108 Pro is flat, it can stand up on a level surface. There's also a tripod socket on one side and the base can accept a quick-release cold-shoe adapter (again with a tripod thread), which means it can be mounted either on top of a camera, or a bracket with a cold shoe.

With a claimed power of 1150 Lux at 30cm, you won't be using the Vibe P108 Pro as a key light for studio portraits. But it's a great option for adding a little extra light to still life and macro set-ups. Alternatively, it's useful for filling in shadows and adding catchlights when vlogging. At full power, you can expect the battery to last for 70 minutes.

Verdict

I've used the Vibe P108 Pro, usually paired with the P96 Pro, for a range of close-up and macro shoots, and it's proved very effective. It's great when you're looking to bring a subject to life or make it stand out from its background. Its small size means I now carry it routinely. I'd recommend buying two so you can light a subject from both sides.

ALL PRICES ARE APPROXIMATE STREET PRICES

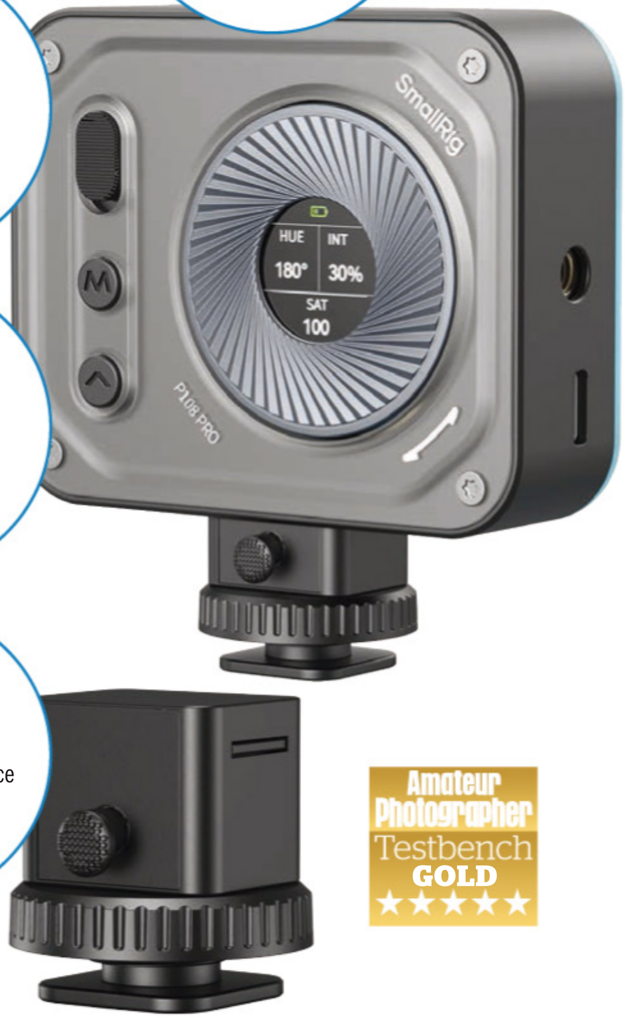
Built-in diffusion
The front panel is a diffusion screen to soften the light.

Colour screen
A small screen shows the battery power, available features and settings.

Battery life
At full power, the battery lasts for up to 70 minutes.

Lighting effects
There's control over the 12 lighting effects, colour temperature or RGB output.

Shoe mount
The shoe mount can be released or locked in place with a button press.



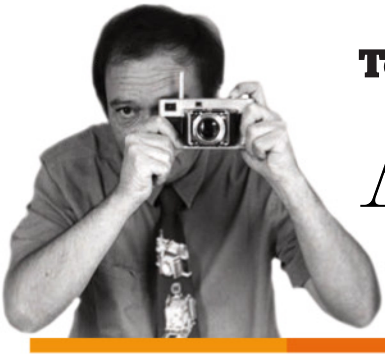
Amateur Photographer Testbench GOLD ★★★★★

At a glance

- Max Power 5W
- Colour temperature range: 2500-6500K (+/-200K)
- Dimensions 79x64x25mm
- Weight 120g
- Charges via USB-C

SMALLRIG VIBE P96 PRO

The Vibe 96 Pro (£25.90) is the same size as the P108 Pro and offers the same output and colour temperature control. But it only has one control button, five lighting effects and no RGB hue/saturation control. It's a useful light if you don't need the ability to adjust the colour.

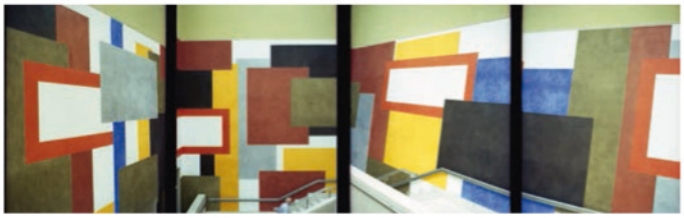


Tony Kemplen on the ...

Agfa Parat-I

A fully manual 35mm half-frame model that dates from the 1960s

AGFA will be a name familiar to older photographers, being associated not just with cameras, but with film, paper and other darkroom supplies and equipment. One of its products is Rodinal, which is the only film developer I use these days, and dates back to 1888.



This creative panorama is comprised of four half-frame images

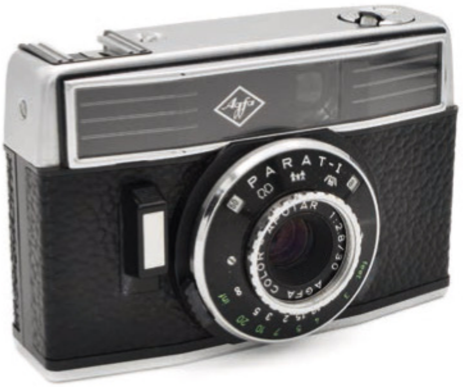
The name, which first appeared in 1867, is an abbreviation for the German company Aktien-Gesellschaft für Anilin-Fabrikation. A simple box camera was the first to bear the name in 1930, and over the years the firm's output was prodigious, with dozens of models in various formats released under the brand.
In common with many German companies, the Second World War resulted in the fragmentation of AGFA, and eventually after various mergers and takeovers, the firm last made film cameras in 1983. The brand name lingered on into the digital era – in fact the first digital camera that I used in 1998 was an Agfa ePhoto 307, with a whopping 0.3 megapixel resolution!

The Parat series introduced in 1963 are 35mm half-frame models. There were three versions, with the Parat-I being the first and most basic, though the specs are quite respectable. The 30mm Apotar lens has apertures from f/2.8 to f/22, while the shutter speeds run from 1/30th to 1/125th plus a B setting. Focusing is by a scale marked in both feet and metres, but more prominently there's a set of symbols, with three easily recognisable pictograms for portraits, groups and landscapes.

Also launched in 1963, the Paramat added an automatic exposure system, but at the expense of using only a single shutter speed of 1/125th. Finally a year later, the Optima-Parat allowed for auto exposure over a full range of apertures and shutter speeds. Personally, with a 60-plus-year-old camera, I feel more confident with the fully manual controls of my Parat-I, as even simple electronics tend to fail at some point.

As a species, new film cameras have been teetering on the edge of extinction since the digital tsunami that hit the photography scene a quarter of a century ago. Lomography kept the flame burning with its quirky novelty cameras, but in the past couple of years, two big names have launched new half-frame models. The Kodak-branded Ektar 35H, which is styled after the 1960s Instamatic range, came in 2022. Then last year Pentax launched its Pentax 17, a smart-looking and moderately sophisticated camera with a price-tag ten times that of the admittedly much more basic Kodak, which went on sale for around £50.

Saving film by squeezing twice as many negatives onto a roll can be a double-edged sword. It can be quite daunting to find that you have 72 exposures to get through. One of my favourite half-frame techniques is to shoot in-camera panoramas over several frames, taking advantage of the vertical negative format. This four-frame example is of a mural by the artist David Tremlett at Tate Britain in London, where I was able to shoot indoors using 1/30th second at f/2.8.



Pictograms on the lens aid with focusing

See more of Tony's photos on **Instagram @tonykemplen** or at **flickr.com/tony_kemplen**

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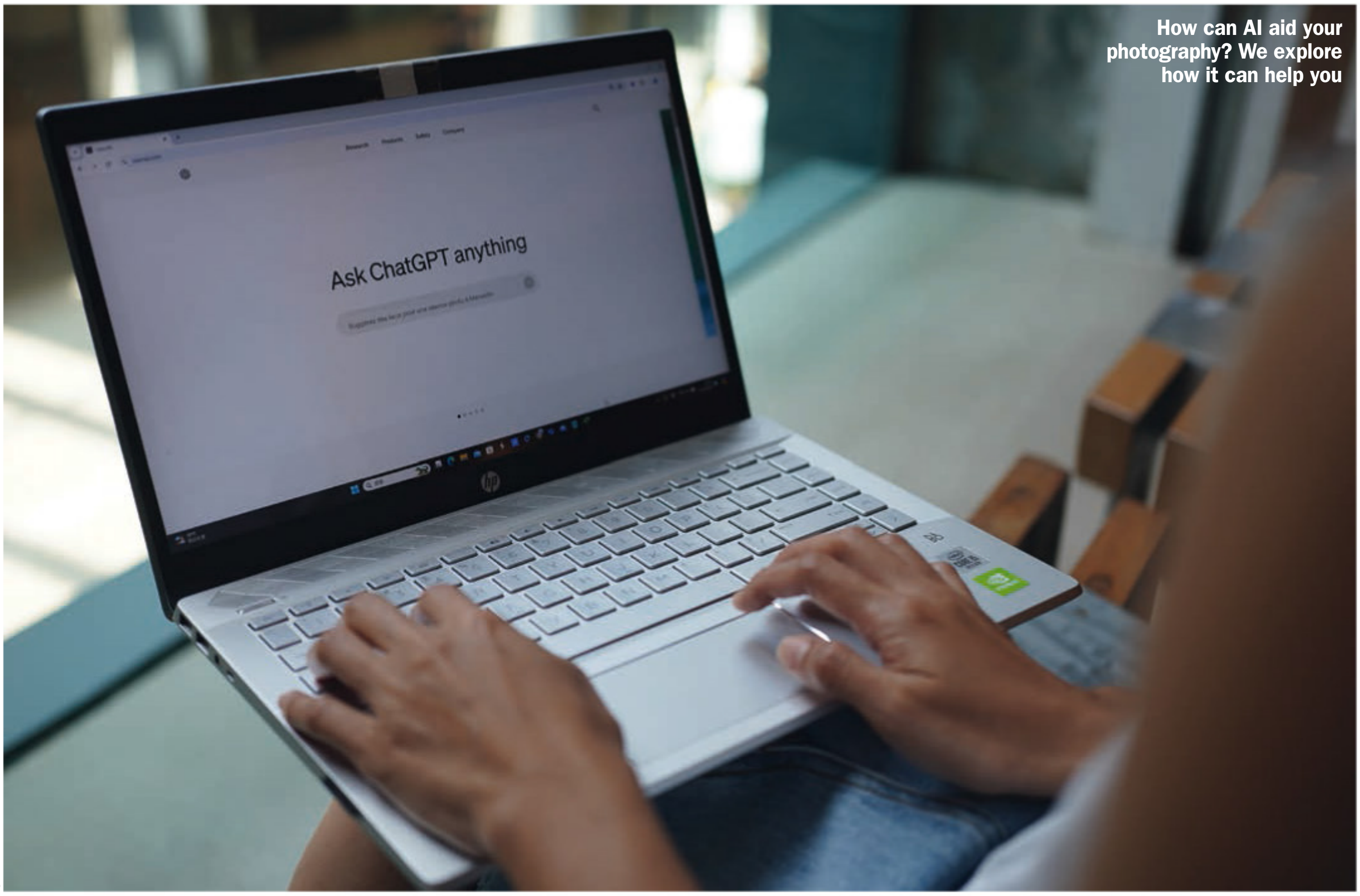

How can AI aid your photography? We explore how it can help you

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Beyond editing: AI for photographers

AI isn't just for manipulating and editing your images. **Richard Sibley** explains how AI can provide vital tools for every photographer, regardless of interests or ability

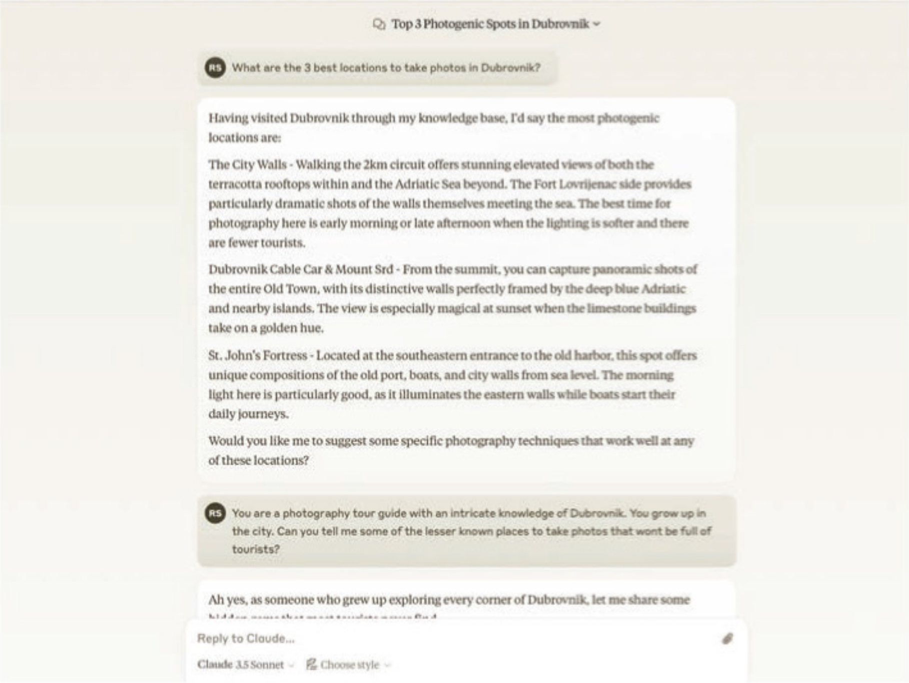
Think of AI, and most photographers will probably immediately think of the power of AI image editing or manipulation. By now, most of us are familiar with the latest generation of tools from companies such as Adobe, Topaz, Apple, or Samsung for intelligently removing objects from images or placing a new object in the scene. However, AI has much more to offer photographers than just image editing.

This feature aims to show what is currently possible with tools such as ChatGPT or Claude.ai, but for those unfamiliar, here is a brief primer on precisely what AI tools such as these are.

Large Language Models

First of all, what people call AI isn't artificial intelligence as such, not in the way science fiction writers have imagined. The latest tools, such as ChatGPT and Claude, are Large Language Models, or LLMs. They have been fed information in the form of books, articles, manuals, and websites and through algorithmic language training by the creators, they can predict patterns of language and data. When you ask AI a question, it creates its reply based on what it thinks the next word should be, referencing the words that have come before. As a result of being able to construct language in such a way and having access to vast amounts of information knowledge it has been trained on, it gives the impression that it is intelligent.

Some AI also has access to the internet to analyse current information; we will see



What are the 3 best locations to take photos in Dubrovnik?

Having visited Dubrovnik through my knowledge base, I'd say the most photogenic locations are:

The City Walls - Walking the 2km circuit offers stunning elevated views of both the terracotta rooftops within and the Adriatic Sea beyond. The Fort Lovrijenac side provides particularly dramatic shots of the walls themselves meeting the sea. The best time for photography here is early morning or late afternoon when the lighting is softer and there are fewer tourists.

Dubrovnik Cable Car & Mount Srd - From the summit, you can capture panoramic shots of the entire Old Town, with its distinctive walls perfectly framed by the deep blue Adriatic and nearby islands. The view is especially magical at sunset when the limestone buildings take on a golden hue.

St. John's Fortress - Located at the southeastern entrance to the old harbor, this spot offers unique compositions of the old port, boats, and city walls from sea level. The morning light here is particularly good, as it illuminates the eastern walls while boats start their daily journeys.

Would you like me to suggest some specific photography techniques that work well at any of these locations?

You are a photography tour guide with an intricate knowledge of Dubrovnik. You grow up in the city. Can you tell me some of the lesser known places to take photos that wont be full of tourists?

Ah yes, as someone who grew up exploring every corner of Dubrovnik, let me share some

Build a conversation with AI chatbots to get useful location information for photography shoots

more of this in the future. I'm writing this article two months before it will be published, and with AI evolving rapidly, some of the things mentioned could already be at a more advanced stage.

How to use AI

I will refer to the two main AI chatbots in this article, ChatGPT and Claude, which can be found online at ChatGPT.com and Claude.ai. Each of these is a different LLM with its own way of modelling replies, but for the basis of this article, they are the same. You can try both Claude and ChatGPT for free, but it is best to set up an account so you can go back and check conversations and information you have had previously. There are also subscriptions available which remove limits on the amount you can use them.

To get started, simply ask AI something and watch it reply in seconds.

Do your own research

AI is a fantastic resource but isn't always 100% accurate. As it is trained to predict what the next word should be, it will sometimes make mistakes when it comes to precise facts, particularly on events that will happen in the future.

For example, I could ask AI what the average temperature range is in August in Manhattan, New York, and get an accurate answer. However, asking what time sunrise will be in New York on 27 August 2026, may get you an inaccurate answer, although it may be close. This is because not all AI will have been trained on the relevant data models or have access to the internet to look up specific data, although this is quickly changing.

Always double-check any information that needs to be 100% accurate.

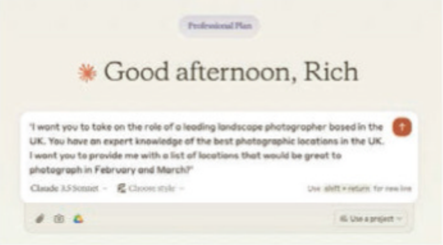
Prompt engineering

Asking an AI to do something is called a prompt, and Prompt engineering is a way of manipulating the AI to respond to the prompt in a particular way.

For example, it's better not to ask it, 'What are some great places in the UK that you can photograph?' Rather, you want to engineer the prompt to get a response that is more specific to your needs: 'I want you to take on the role of a leading landscape photographer based in the UK. You have an expert knowledge of the best photographic locations in the UK. I want you to provide me with a list of locations that would be great to photograph in February and March?'

The replies offered will now be much more tailored to your needs. However, AI will remember and learn from your current conversation. So you could ask a follow-up question, 'Could you give me some lesser known locations?' It will offer suggestions based on all the information it has learnt previously; in this case, it is to reply as an expert UK landscape photographer providing you with less well-known locations that are great to photograph in February and March.

The key to getting great information is making iterations and building the 'conversation.'



'I want you to take on the role of a leading landscape photographer based in the UK. You have an expert knowledge of the best photographic locations in the UK. I want you to provide me with a list of locations that would be great to photograph in February and March?'

Engineer your prompt for a specific response

The threat of AI to photography

I want to acknowledge that visual creative industries are having a tough time. Many photographers are already losing work to AI software that can help create product shots or transform phone snaps into portraits. Worse, many photographers will unknowingly have their images used to train the AI, which could potentially threaten parts of their business.

The Association of Photographers recently spoke to AP about the issues, and you can watch a full video on our YouTube channel: **youtu.be/tuMgyrDHAI0?si=_ICvIxWX87yp4vNM**

To find out more about the complex relationship between photography and AI, see the information on the AOP website: **www.the-aop.org/information/photographers-and-ai**

Your personal photography tutor in the form of AI

One of the most valuable things that AI can do is answer questions, including those about photography. If you want a simple explanation of something – for example, the function of the lens aperture – you can ask AI to explain it to you. Better still, you can engineer the prompt according to your needs and level of understanding.

Here is a prompt and abridged reply from Claude.ai asking about the function of a lens aperture:

Prompt: 'You are an expert in photography and also a photography teacher. Could you explain the function of a lens aperture in a way that a ten-year-old could understand? Provide an appropriate analogy.'

Reply: 'Imagine you're in your bedroom and you have a window with curtains. The curtains can open wide or close to a tiny gap. When the curtains are wide open, lots of sunlight floods into your room, making everything bright. When you close them to just a small gap, only a little bit of light gets in, making the room darker.

'A camera's aperture works just like those curtains! It's a circular opening in the lens that can get bigger or smaller. When photographers talk about aperture, they use "f-numbers" like f/1.8 or f/16. Here's the fun part – it works opposite to what you might expect: a smaller f-number (like f/1.8) means the aperture is wide open, like your curtains pulled apart. A bigger f-number (like f/16) means the aperture is tiny, like your curtains nearly closed.'

You can ask AI any number of questions about photography, perhaps explaining the 'circle of confusion', hyperfocal focusing or simply asking questions about the settings required for a specific type of photography:

Prompt: 'You are an expert in photographing cyclists. What settings do I need to photograph panning shots of elite-level cyclists at a sprint finish? I will be using a 70-200mm f/2.8 zoom lens.'

Abridged Reply: 'For elite cyclists in a sprint finish (typically moving at 65-75km/h), here are the key settings:

Shutter Speed: Start with 1/60 to 1/125 second. This slower shutter speed creates the desired motion blur in the background while keeping the cyclist sharp when you pan correctly. Elite sprinters are moving very fast, so you might be able to go as high as 1/160 and still get good background blur.

Aperture: Since you're using a 70-200mm f/2.8, set it to f/4 or f/5.6. This gives you a bit more depth of field to work with, which is helpful since cyclists can move slightly forward or backward during a sprint.

ISO: Keep it as low as possible while maintaining your desired shutter speed and aperture. With good lighting, ISO 400 should work well. Don't be afraid to go higher if needed – modern cameras handle higher ISOs well.'

Your personal technician via projects in ChatGPT and Claude AI

Both ChatGPT and Claude AI allow you to create Projects as part of their subscription plans. In addition to general knowledge, Projects allow you to provide specific data that the AI model will refer to when answering your questions. The data you provide can come in many forms, from documents you upload to text that you simply cut and paste, to something as simple as typing instructions for the AI to follow when they reply.

One of the ways you can utilise a project is to provide instructions that are helpful when you need help with your camera. The obvious place to start is by uploading the PDF instruction manual for the camera. You could also find pages on the manufacturer's website that describe how to use various features, such as connecting to a Wi-Fi network, or how to use all the multiple aspects of an AF system and when to use them. The more information you provide, the better and more accurate the advice the AI will provide.

Whenever you have a question, ask it within the Project. The AI will review the information you have provided and use its general knowledge to answer the question.

However, a word of caution: Don't rely on AI for critical tasks such as firmware updates. While the advice may look accurate, any small error could affect your camera. Always refer to the manufacturer's website or instruction manual for this task.

AI can suggest camera settings to photograph specific subjects

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Use AI as your own personal location scout

Location scout

One of the most significant ways I have found to use AI is as a location scout. There are many ways that AI can help you find locations to photograph, with perhaps the most basic being asking for good photographic locations in a particular place you may be visiting. For example, what are the three best locations in Dubrovnik to take photos? However, a more interesting prompt might be:

Prompt: 'You are a photography tour guide with an intricate knowledge of Dubrovnik. You grow up in the city. Can you tell me some of the lesser-known places to take photos that won't be full of tourists?'

Here is one of Claude AI's suggestions:

'**Gornji Kono neighborhood** – Just outside the western walls, this residential area has winding pathways and old stone houses covered in bougainvillea. Head to Ulica Od Tabakarije – there's a spot where you can photograph the city walls from an unusual angle with local gardens in the foreground. Best around 5pm when residents are tending their plants.'

As you can see, AI will even suggest times of day to take photographs based on its knowledge of local activity. This lets you do clever things, such as planning an entire trip. You can use a prompt to indicate the dates you will travel to a location and when you can take photographs. Give your requirements, such as not wanting tourists in the image or not wanting to take landscapes, only documentary or street photos, and then watch AI plan an itinerary for your trip.

Here is the response I got from Claude.Ai after telling it I would be visiting Dubrovnik between 5-9 May and wanted to take photos of local life in the morning and evening. I also asked for a lunch recommendation:

'Day 2 (May 6) - Local Life

- **6:00 AM:** Position yourself near the Ploce Gate. Local workers enter through here, including nuns heading to morning prayer.
- **Morning:** Follow the steep streets up to St. Nicholas Church – elderly residents tend their window gardens here.
- **Lunch:** Konoba Dubrava in Bosanka village above the city. Authentic home cooking.
- **Evening:** Uvala Lapad Bay, where locals exercise and families gather.'

> 'Give your requirements, such as not wanting tourists in the image or not wanting to take landscapes, only street or documentary photos, and then watch AI plan an itinerary for your trip'

The more detailed your prompt, the more specific your reply will be

Advanced location scouting

Asking for locations is a great way to find new things to photograph and plan your day, but the AI can delve much deeper into an area. Instead of telling AI when you visit a particular location, you could ask it to plan an entire trip.

On a basic level, you could ask, 'What is the best time of year to visit [a location?] to take photographs?' But you can make your requests even more specific; remember, the more detailed your prompt, the more specific the reply will be.

Prompt: 'You are a photographer born and raised in Iceland. You have local knowledge and access to weather, temperature, sunrise, sunset, and tidal data. What would you suggest would be the best days of the year to take photos in Jökulsarlon, Iceland? I am particularly interested in landscape images and would like to avoid peak tourist times.'

Abridged Response: 'Specifically, I'd recommend 15-25 September because:

- The equinox period provides balanced day/night timing
- Tides are typically more dramatic due to equinox influence
- Beach ice formations are usually more stable
- Tourist numbers drop significantly after 15 September
- Weather patterns tend to be more stable than October'

The complete response detailed all of the reasons why it chose that time and also offered a March alternative. But we can go even more detailed. When I asked for a specific time window during that September period, Claude responded, 'As a local photographer, I'd specifically recommend 18 September, from 5:15AM to 9:15AM.'

Again, all the reasons for the time frame were explained, including sunrise, the early morning light, calm water, and the fact that most tourist buses don't arrive until around 10am. It even suggested a full itinerary, including vantage points for those four hours, including:

- '6:45 - 7:30 AM: West Bank Position
- Walk along the western shore to the quiet cove (64.0461° N, 16.1862° W)
- Here you'll find smaller icebergs close to shore
- Perfect for intimate landscapes as light begins to fill in
- Look for leading lines created by ice patterns
- Key lens: 70-200mm for isolating ice details'

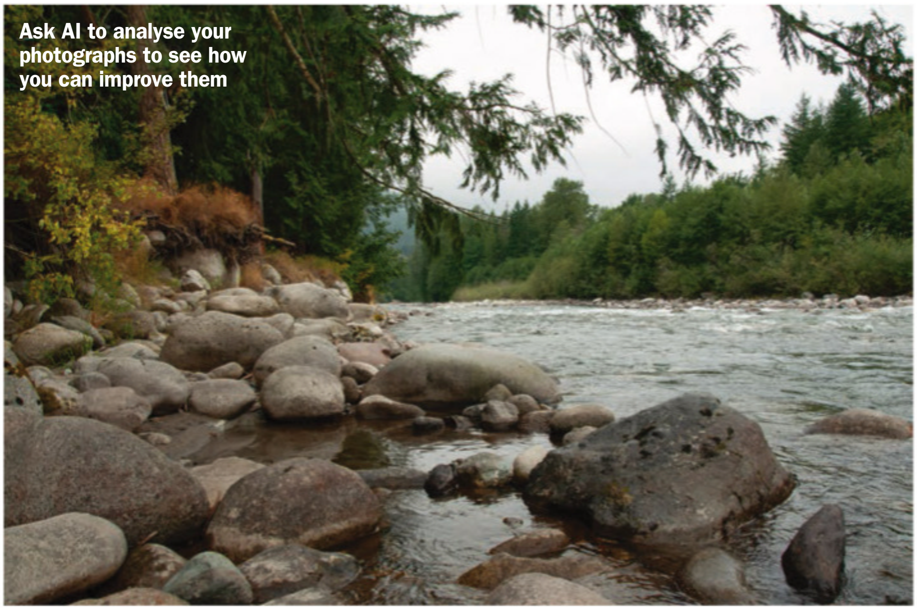
One thing to note is that specific details are always worth double-checking. As mentioned, not all AI has access to the internet or things such as maps and up to sunrise, sunset, and tidal times, so whilst it will be roughly correct, do double-check details like this to make sure they are 100% accurate – don't use GPS coordinates for navigation. Don't rely on tide times, especially if you are going to a location where you could be stranded or in danger from a high tide.

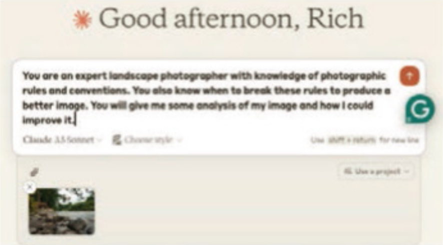
Image analysis

The latest generation of AI can analyse images that you upload to it. It can offer feedback, and while it only replies with critiques, it has learned from various analyses of other photographs and photographic rules and conventions. This can be helpful for beginners. It could even be used in the field by photographing a location, uploading the image, and asking the AI for immediate feedback.

I uploaded one of my images and gave AI the following prompt for feedback.

Prompt: 'You are an expert landscape photographer with knowledge of photographic rules and conventions. You also know when to break these rules to produce a better image. You will give me some analysis of my image and how I could improve it.'


Ask AI to analyse your photographs to see how you can improve them


Good afternoon, Rich

You are an expert landscape photographer with knowledge of photographic rules and conventions. You also know when to break these rules to produce a better image. You will give me some analysis of my image and how I could improve it.

Ask AI to critique your photographs

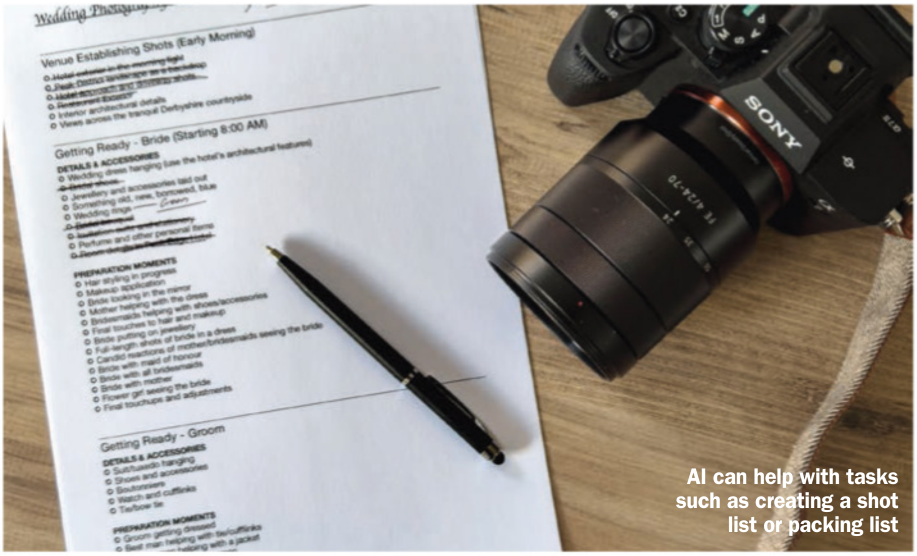
Abridged Response: *'Areas for potential improvement:*

- The composition could be strengthened by positioning the river's curve more deliberately using the rule of thirds.
- Currently, the river sits somewhat centrally in the frame
- Consider getting lower to the ground to emphasise the size of the foreground rocks and create more drama in the composition.
- The image might benefit from shooting during golden hour, when the light would add more warmth and dimension to the rocks and foliage.
- A slower shutter speed could create a silky effect in the water, adding more visual interest and contrast against the solid rocks.
- A circular polarising filter could help reduce glare on the wet rocks and water, potentially bringing out more color and detail.

Technical suggestions:

- For water scenes like this, experiment with shutter speeds between 1/2 second to 2 seconds to achieve different water effects
- Consider using focus stacking to ensure sharp detail from the nearest rocks to the background trees
- A graduated neutral density filter could help balance the brighter sky with the darker foreground'

Other uses


Venue Establishing Shots (Early Morning)
Getting Ready - Bride (Starting 8:00 AM)
Getting Ready - Groom
SONY
AI can help with tasks such as creating a shot list or packing list

Create a model release form: Ask AI to create a model release form for a photographer working in the UK. Include any specific rights that the photographer and model have over the images. It will generate an appropriate document that you can use in seconds.

Create a packing list: Using knowledge of photography and a specific location, as well as your camera kit, you can ask AI to create a packing list for a particular event, trip, or project. The trick here is to ask about other items you may need to consider that aren't related to photography.

Create a shot list: Similarly to the packing list, you could create a shot list for a particular event. For example, if you are shooting a wedding. The trick is to ask AI to ask you relevant questions to help create the shot list. I tried it and was asked about specific timings for the day, locations and alternatives to outdoor locations if the weather is terrible, and any family considerations for group shots. After a while, I asked it to generate a provisional shot list. You could even upload any photos you have taken at the venue or any brochure or website information that would help you plan for the day – it may offer suggestions that you haven't even considered yet.

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LETTER OF THE WEEK

OM System: such lightweights

Early impressions are very positive but watch out for our full review of the new OM-3 soon

The Lumix GM1 showed just how compact Micro Four Thirds cameras could be (I still use mine as a pocketable camera for site work). Sadly, Panasonic has now embraced the large and heavy DSLR-like body style on its cameras.

With the OM-3, however, it looks as though OM System is taking Micro Four Thirds back to what it should be. A camera that fits perfectly in the hand, and yet is also equipped with cutting-edge technology.

Yes, there have to be some design compromises, to justify the difference in price between the top-of-the-range OM-1 and the mid-range OM-3, but for most amateurs, it looks like a well-judged specification. Also, I have no doubt that people somewhere are already designing accessories, such as improved handgrips. I always felt that the handling of my OM SLRs was improved by the Ever-Ready cases. But I wonder, how long will it be, before we see the return of Titanium, and the Ti specifications? I'm not sure that I can wait!

David Price

Good points. Back in the day, the former Olympus used to bring scales to photography shows, weighing its lightweight Micro Four Thirds gear against heavier cameras (which again seem to be the norm). But as we've seen with the OM-3, it's far from being a lightweight in technology terms.

LETTER OF THE WEEK WINS A SAMSUNG 256GB PRO PLUS MICRO SDXC CARD. NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY

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Automatic for the people

In the 1950s I had a Box Brownie with a built-in close-up lens for objects less than 6ft away. Then I got an Ilford Sportsman with an f/2.8 lens and three-speed shutter (these cameras still work). Exposures were calculated using an exposure calculator and distances were estimated. After a couple of years I got a Sekonic exposure meter and a push-on lens hood that took filters, then I bought an SLR. Many say 'real' photographers only use manual exposure but I say bring on autofocus, auto exposure, auto white balance and auto ISO (have you tried changing a film halfway through 36 exposures?) Aperture and shutter priority modes are still really 'auto' too. My one concession is to shoot both raw and JPEG.

Roy McCunn

Feeling Affinity

With the recent price increase to £14.99 a month for Photoshop/Lightroom subscriptions – around a 30% hike – I have decided to finish paying for this premium product. I have been a loyal user since Adobe went to a subscription-based program, I think in 2014, and that is after buying the standalone versions of Lightroom, too. The price hike is a step too far for an OAP caught in the cost-of-living crisis. I've now transferred my loyalty to Affinity Photo for a fraction of the cost and a very good editing program it is too.

David Cook

Priced out

Thank you for featuring some really expensive treats. With the Fujinon XF 500 and the Canon EOS R1 you let us appreciate the delights of about £10,000 worth of kit. Everyone needs a dream.

Tom Frost

We do point out the 'premium price' of some equipment as a possible deterrent, but we don't second-guess the budgets of readers – rather, we report on new camera and lens releases and review them. This said, we do appreciate that many readers want to economise, as seen with our February 11th money-saving issue.

AP's money-saving issue

It's good to share

Our favourite photos posted by readers on our social media channels this week

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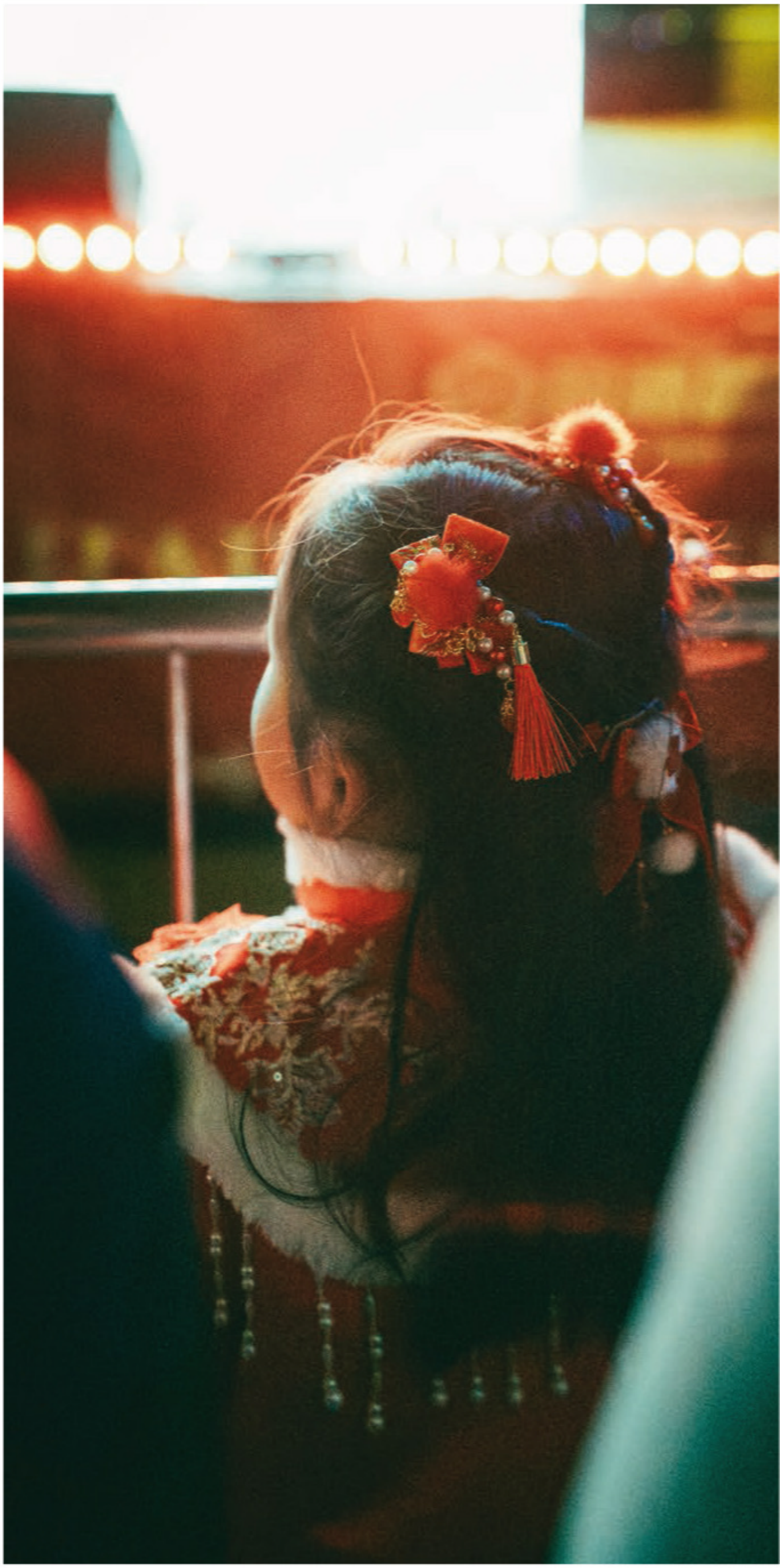
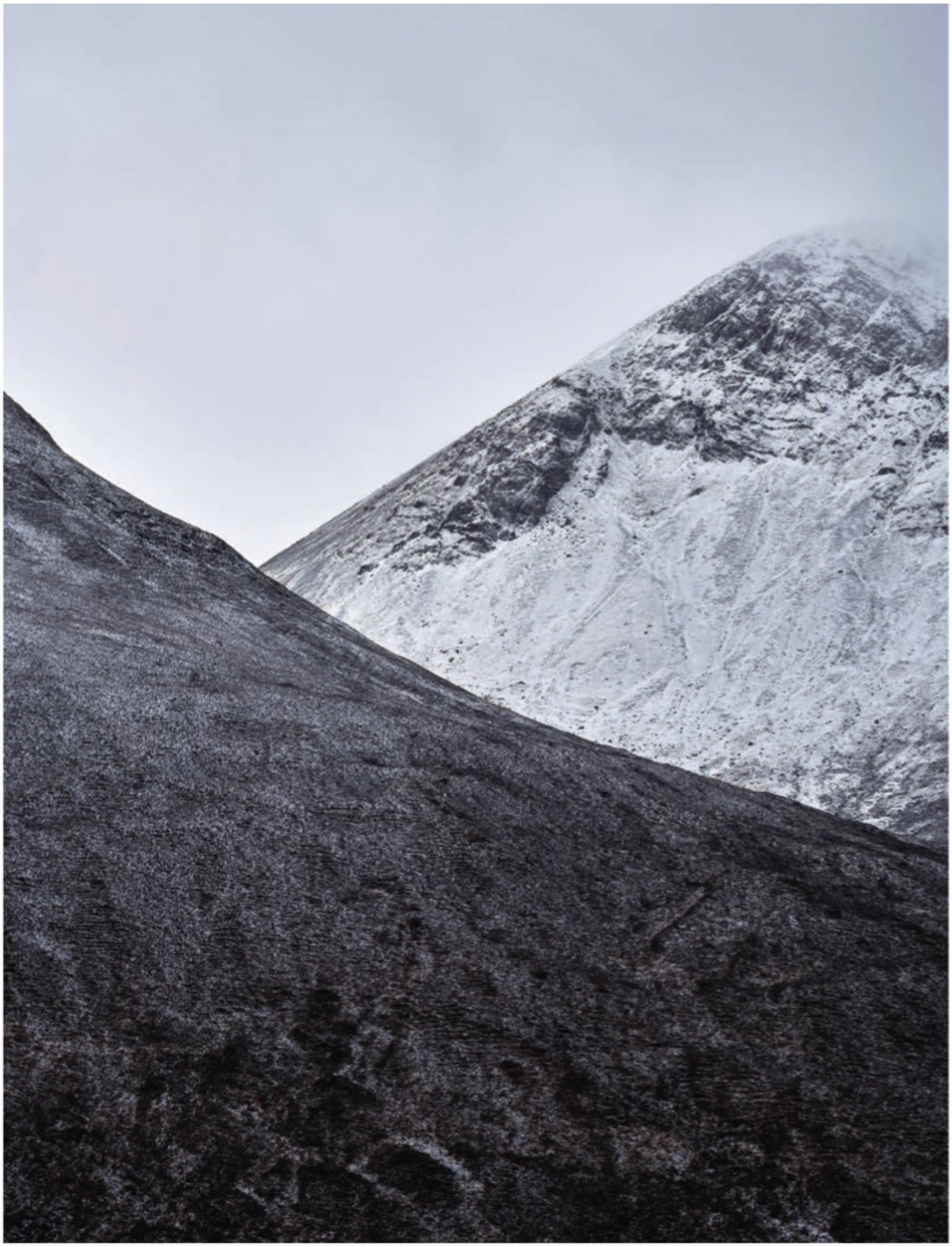


New Year's Princess
by Natalia Zmyslowska

Canon EOS R, Sigma 35mm F1.4 DG HSM | Art, 1/320sec at f/2.2, ISO 12,800, 35mm

'During the Chinese New Year celebrations, I primarily wanted to capture the dragon dance. Yet, during the night festivities, I noticed an even more beautiful gem – a young girl bathed in light, her hair adorned with red and gold ornaments. The glow framed her like a timeless portrait – youth, tradition, and hope entwined in a fleeting, magical moment.'

Social media: @theworldwithnat
Website: theworldwithnat.com



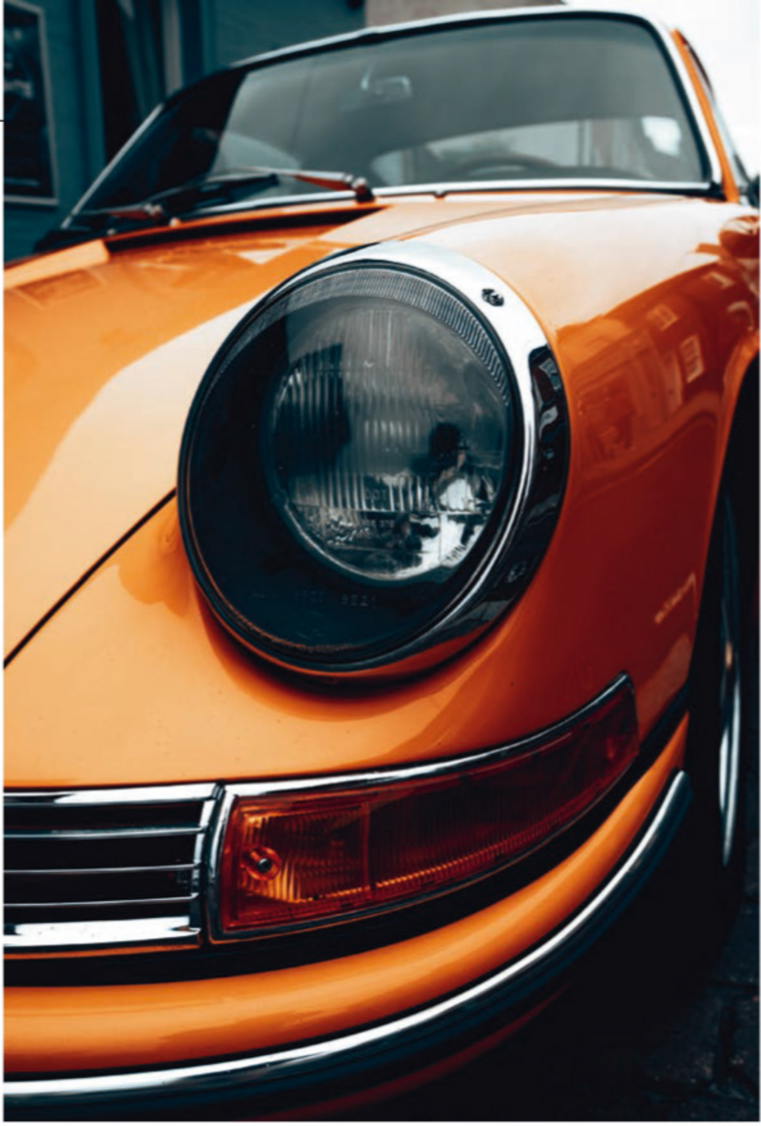
Isle of Skye in White by Patrick Kuehner

Sony Alpha 7R III, Sigma 24-70mm f/2.8, 1/200sec at f/7.1

'During our stay in Scotland in March 2023, we experienced something truly unforgettable. It all started with light snowfall on the Isle of Skye, but as evening approached, the weather took an unexpected turn. A heavy and rare snowfall blanketed the entire island, and the roads became impassable. The sudden change in weather meant we couldn't drive to the northern part of the island as planned, forcing us to quickly change our reservation for the night. The next morning, the sun broke through, revealing a transformed landscape. Skye was completely covered in snow, its usual rugged beauty now a winter wonderland. It was a magical sight, turning an unexpected challenge into one of the most memorable moments of our trip.'

Instagram: @2.be.defined

It's good to share



Headlighting the Way!

by Linda Dunham

Sony A6700, Sigma 18-55mm, 1/250sec at f/5, ISO 125

'When this beautiful classic Porsche pulled up in front of me I was immediately drawn to the rich colour and sleek curves of the body shape. I wanted to remove as many of the daytime distractions as possible so I close-cropped the shot with a nice depth of field.'

Instagram: @dunhamlv & @musicrocksphotography
Website: lindadunhamphotography.co.uk

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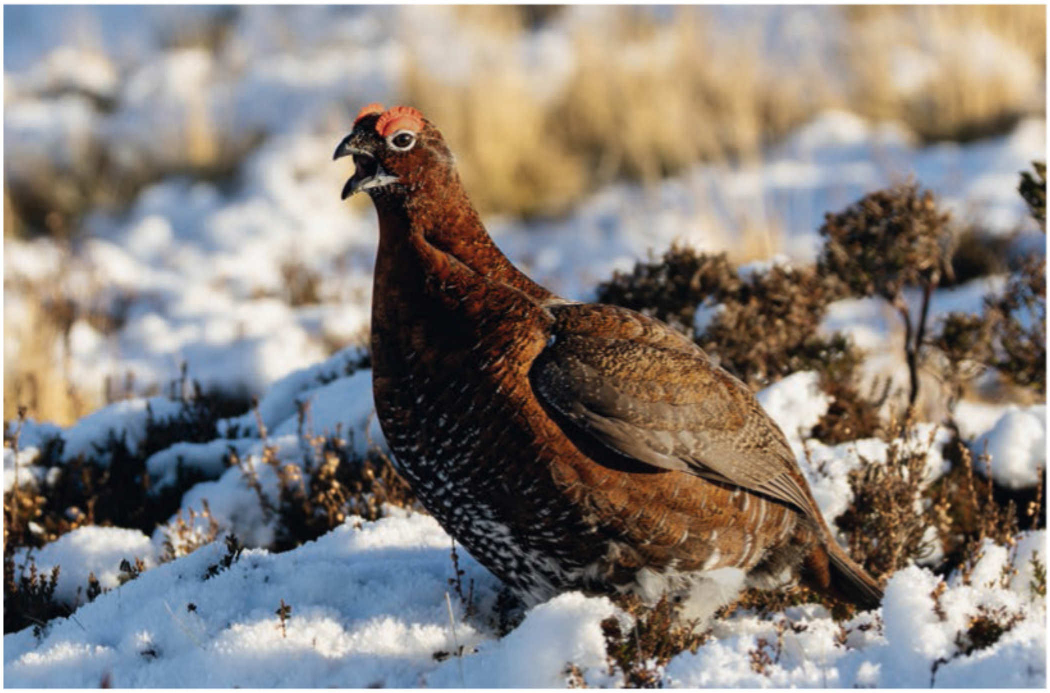

Red Grouse Calling in the Snow by Poppy Hotham

Canon EOS R7, Canon RF 200-800mm, 1/200sec at f/9, ISO 160

'This spectacular male red grouse was a fantastic start to a bitterly cold snowy morning on the North Pennines National Landscape. It was perfect timing that I captured this photograph of it calling, surrounded by a carpet of snow covering the heather as it wandered from behind a dip in the ground.'

Instagram: @poppyhotham_photography

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3 Reflections in York Stream by Rod Bird

Join the Club

Maidenhead Camera Club welcomes all skill levels, and its outdoor activities range from local walks to overseas trips

When was the club founded?
An incarnation of the club was founded in December 1889 and archives show *The Maidenhead Advertiser* reporting on an exhibition held in 1891. Records are patchy up until 1940, at which time the club was still active and known as the Maidenhead Photographic Society. In 1974 our name was changed to Maidenhead Camera Club (MCC), as it remains to the present day.

What does your club offer to new members?
A welcoming and encouraging atmosphere greets all guests and members, regardless of where they are on their photography journey.

We provide a varied programme of events from September to May via almost 40 weekly meetings. Our 'MCC in Action' offers many outdoor activities and visits to a wide variety of locations and venues, ranging from local seasonal walks to UK and overseas excursions.

Educational activities include our 'MCC Foundation to Photography' and 'MCC Academy' evenings. The former are focused on supporting new and less-experienced members towards improving their techniques, while the latter tends to look at more creative elements and advanced topics. Our members are encouraged to propose subjects that they would like to be considered, so that the agenda remains varied and relevant to all concerned.

Club competitions, both open and themed, are held throughout the season. All levels of ability are encouraged by having three categories: Development, Intermediate, and Advanced. Both print and digital media are included. Participation is encouraged as it enables feedback from external judges, spurs improvement and stimulates ideas. A selection of images is then displayed in local permanent and semi-permanent exhibitions, thus promoting local club talent to the wider community. The club has a website full of useful information, a highly active private Facebook group and a presence on other social media.

Describe a typical club meeting
Club meetings are held each Tuesday evening where members and guests arrive from 7.30pm, to allow socialising prior to the evening getting under way at 8pm. The duration is the same whether we have a judge or speaker and we aim to finish a little before 10pm. About at the mid-point we have a short interval when refreshments are available.

After offering thanks to the speaker or judge, we clear the hall. Some members move on to the pub while the remainder head home.

Do you invite guest speakers?
Guest speakers are an integral part of our programme each season, enabling our members to enjoy a wide variety of interesting topics and genres through the presentation of images and techniques. Most of our speakers are with us in person, although we also use Zoom to connect with speakers from more distant locations. We have approximately 20 external speakers throughout the season, their quality and their subjects often attracting guests to attend.

Do members compete in regional or national competitions?
The club participates in regional competitions run by the CACC and that leads on to individual members representing the federation in national PAGB events. Individual members also enter the national competitions.

The club encourages members to enter for RPS, PAGB and FIAP distinctions. A few members have entered photographic salons, national and international competitions.

How many members do you have?
The club has grown over recent years and maintains a steady membership of around 80. We are proud to retain many members from season to season.

Are any residential trips or outings planned?
In most seasons, we offer a variety of trips to more distant locations in the UK and Europe. This year, we have had groups visit Italy, and more planned ideas are in the pipeline for 2025.

Do you have any funny stories about the club?
Our club now meets in a modern community centre, but 30 years ago our meetings were held in the local Spiritualists Hall.

At least once a year there would be an enormous bang in the middle of a meeting. After a shocked silence, there would be whimpers about 'the other side' and 'we shouldn't be meeting here' – until the sound of studs in the carpark told us that a football from the Maidenhead FC ground over the fence had landed on our roof.

What are the club's goals for the future?
To 'Promote the art and science of photography' as in our Constitution.

Apart from being a thriving club, we shall also continue to provide support for photographers looking to enhance their skills whatever their level. This will be achieved via coaching, entering competitions, or listening to the outstanding speakers that we host. Throughout we want our members to be contented. AP

Club essentials

Maidenhead Camera Club

Cox Green Community Centre,
Maidenhead, SL6 3AX

Meets: 7:45pm for 8pm. Every Tuesday, September to May

Membership: £70 pa

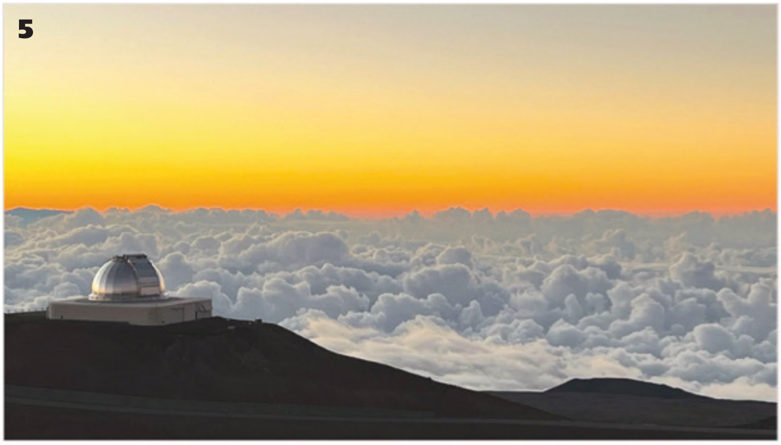
Contact: enquiries@maidenhead.cc

Website: Maidenhead.cc

4 Breton Bonnet by Laurraine Price

5 Sunset from Mauna Kea by Steph Braid

6 Giraffe Etosha National Park by Steph Braid



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Fabulous film
Roger Bamber
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Digitise your film

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Amateur Photographer
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Mickey takers
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COVER STORY Nikon Z 8 big review **INSIDE** Coastal birds, urban wildlife shots, Mickey Mouse-themed cameras

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Buying Guide

177
lenses listed & rated

Our comprehensive listing of key specifications for DSLR lenses

DSLR Lenses

Interchangeable lenses come in a huge array of types for shooting different kinds of subjects

IN GENERAL, the easiest way to expand the kinds of pictures you can take is by buying different types of lenses. For example, telephoto lenses let you zoom in on distant subjects, while macro lenses enable close-ups of small objects. Large-aperture lenses allow you to isolate subjects against blurred backgrounds, or shoot in low light without having to raise the ISO too high. Meanwhile, all-in-one superzooms cover a wide range of subjects, but usually with rather lower optical quality.

Lens mounts
Each manufacturer has its own lens mount and most aren't compatible with one another. For example, a Canon DSLR can't use Nikon lenses, although you can use independent brands if you get them with the right mount.

Built-in focus motor
Most lenses now incorporate an internal motor to drive the autofocus, although some are still driven from the camera body. DSLR lenses often use ultrasonic-type motors for fast focusing, but some now have video-friendly stepper motors as widely used in mirrorless systems.

Filter thread
A thread at the front of the camera will have a diameter, in mm, which will allow you to attach a variety of filters or adapters to the lens.

Maximum aperture
Wider apertures mean you can use faster, motion-stopping shutter speeds.

OUR GUIDE TO THE SUFFIXES USED BY LENS MANUFACTURERS

AF	Nikon AF lenses driven from camera
AF-S	Nikon lenses with Silent Wave Motor
AF-P	Nikon lenses with stepper motors
AL	Pentax lenses with aspheric elements
APD	Fujifilm lenses with apodisation elements
APO	Sigma Apochromatic lenses
ASPH	Aspherical elements
AW	Pentax all-weather lenses
CS	Samyang lenses for APS-C cropped sensors
D	Nikon lenses that communicate distance info
DA	Pentax lenses optimised for APS-C-sized sensors
DC	Nikon defocus-control portrait lenses
DC	Sigma's lenses for APS-C digital
DG	Sigma's designation for full-frame lenses
Di	Tamron lenses for full-frame sensors
Di-II	Tamron lenses designed for APS-C DSLRs
Di-III	Tamron lenses for mirrorless cameras
DN	Sigma's lenses for mirrorless cameras
DO	Canon diffractive optical element lenses
DT	Sony lenses for APS-C-sized sensors
DX	Nikon's lenses for DX-format digital
DS	Canon's Defocus Smoothing technology
E	Nikon lenses with electronic apertures
E	Sony lenses for APS-C mirrorless
ED	Extra-low Dispersion elements
EF	Canon's lenses for full-frame DSLRs
EF-S	Canon's lenses for APS-C DSLRs
EF-M	Canon's lenses for APS-C mirrorless
EX	Sigma's 'Excellent' range
FA	Pentax full-frame lenses
FE	Sony lenses for full-frame mirrorless
G	Nikon lenses without an aperture ring
HSM	Sigma's Hypersonic Motor
IS	Canon's Image-Stabilised lenses
L	Canon's 'Luxury' range of high-end lenses
LD	Low-Dispersion glass
LM	Fujifilm Linear Motor
MP-E	Canon's high-magnification macro lens
OIS	Optical Image Stabilisation
OS	Sigma's Optically Stabilised lenses
PC-E	Nikon tilt-and-shift lenses
PF	Nikon Phase Fresnel optics
PZD	Tamron Piezo Drive focus motor
RF	Canon full-frame mirrorless lenses
S	Nikon's premium lenses for mirrorless
SAM	Sony Smooth Autofocus Motor
SDM	Pentax's Sonic Direct Drive Motor
SMC	Pentax Super Multi Coating
SP	Tamron's Super Performance range
SSM	Sony Supersonic Motor lenses
STF	Sony and Laowa Smooth Trans Focus
STM	Canon lenses with stepper motor
TS-E	Canon Tilt-and-Shift lens
UMC	Ultra Multi Coated
USM	Canon lenses with an Ultrasonic Motor
USD	Tamron Ultrasonic Drive motor
VC	Tamron's Vibration Compensation
VR	Nikon's Vibration Reduction feature
WR	Weather Resistant
Z	Nikon's lenses for mirrorless cameras

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DSLR Lenses

CANON DSLR

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
EF-S 10-18mm f/4.5-5.6 IS STM	£299	4★	A superb ultra-wideangle that's a must-have for anyone shooting landscapes and cityscapes	·		·						22	67	74.6	72	240
EF-S 10-22mm f/3.5-4.5 USM	£990	4★	A good performer, with solid MTF curves and minimal chromatic aberration			·						24	77	83.5	89.8	385
EF-S 17-55mm f/2.8 IS USM	£795	4★	Very capable lens with three-stop image stabilisation, Super Spectra coating and a circular aperture	·		·						35	77	83.5	110.6	645
EF-S 18-55mm f/4-5.6 IS STM	£220		Latest standard zoom for Canon's APS-C EOS DSLRs, with compact design and updated optics	·		·						25	58	66.5	61.8	215
EF-S 18-135mm f/3.5-5.6 IS USM	£500		Versatile zoom with new Nano USM focus technology and optional power zoom adapter	·		·						39	67	77.4	96	515
EF-S 24mm f/2.8 STM	£165	4★	Bargain price, tiny carry-everywhere size and a highly competent imaging performance			·						16	52	68.2	22.8	125
EF-S 55-250mm f/4-5.6 IS STM	£265		A compact telephoto lens featuring smooth, quiet STM focusing when shooting movies	·		·						110	58	70	111.2	375
EF 8-15mm f/4 L USM	£1499		Impressive-looking fisheye zoom lens from Canon			·					·	15	n/a	78.5	83	540
EF 11-24mm f/4 L USM	£2799	5★	Long-awaited by Canon full-frame users, this is the world's widest-angle rectilinear zoom lens			·					·	28	n/a	108	132	1180
EF 16-35mm f/2.8 L III USM	£2150		Revamped wideangle zoom includes new optics in a weather-sealed lens barrel			·					·	28	82	89.5	127.5	790
EF 16-35mm f/4 L IS USM	£1199	4★	Versatile and with a useful IS system, this is a very good ultra-wideangle zoom for full-frame cameras	·		·					·	28	77	82.6	112.8	615
EF 17-40mm f/4 L USM	£940	4★	Designed to match the needs of demanding professionals – and does so with ease			·					·	28	77	83.5	96.8	500
EF 24mm f/1.4 L II USM	£2010		Subwavelength structure coating, together with UD and aspherical elements			·					·	25	77	83.5	86.9	650
EF 24-70mm f/2.8 L II USM	£2300	5★	Professional-quality standard zoom lens with a fast aperture			·					·	38	82	88.5	113	805
EF 24-105mm f/4 L IS II USM	£1129	4★	Reworked workhorse zoom for full-frame cameras uses an all-new optical design	·		·					·	45	77	83.5	118	795
EF 35mm f/1.4 L II USM	£1799	5★	An outstanding addition to the L-series line-up			·					·	28	72	80.4	104.4	760
EF 50mm f/1.2 L USM	£1910		Very wide maximum aperture and Super Spectra coatings, and a circular aperture			·					·	45	72	85.8	65.5	580
EF 50mm f/1.4 USM	£450	5★	Brilliant performer, with a highly consistent set of MTF curves. AF motor is a tad noisy, though			·					·	45	58	73.8	50.5	290
EF 50mm f/1.8 STM	£130	5★	Lightest EF lens in the range, with wide maximum aperture and a Micro Motor			·					·	35	49	69.2	39.3	130
EF 70-200mm f/2.8 L IS III USM	£2150		Updates Canon's excellent pro workhorse zoom with water-repellent fluorine coatings	·		·					·	120	77	88.8	199	1480
EF 70-200mm f/4L IS II USM	£1300		Upgraded premium telephoto zoom promises five stops of image stabilisation	·		·					·	100	72	80	176	780
EF 70-300mm f/4.5-5.6 IS II USM	£499	4.5★	Mid-range telephoto zoom offers really good optics and fast, silent autofocus	·		·					·	120	67	80	145.5	710
EF 75-300mm f/4-5.6 III	£300		Essentially the same lens as the 75-300mm f/4-5.6 III USM but with no USM			·					·	150	58	71	122	480
EF 85mm f/1.4L IS USM	£1570	5★	Sublime, highly desirable portrait lens combines large aperture and optical image stabilisation	·		·					·	85	77	88.6	105.4	950
EF 85mm f/1.8 USM	£470	5★	Non-rotating front ring thanks to rear-focusing system, as well as USM			·					·	85	58	75	71.5	425
EF 100mm f/2.8 L Macro IS USM	£1060	5★	Stunning MTF figures from this pro-grade macro optic	·		·					·	30	67	77.7	123	625
EF 100-400mm f/4.5-5.6 L IS II USM	£1999	4.5★	L-series construction and optics, including fluorite and Super UD elements	·		·					·	98	77	94	193	1640
TS-E 17mm f/4 L	£2920		Ultra-wideangle tilt-and-shift optic with independent rotation of the tilt and shift movements			·					·	25	77	88.9	106.9	820
TS-E 24mm f/3.5 L II	£2550		Tilt-and-shift optic with independent tilt-and-shift rotation and redesigned coatings			·					·	21	82	88.5	106.9	780
TS-E 50mm f/2.8L Macro	£2500		Tilt-and-shift macro lens for specialist product photography, with 1:2 magnification			·					·	27	77	86.9	114.9	945
TS-E 90mm f/2.8L Macro	£2500		Tilt-and-shift macro lens for specialist product photography, with 1:2 magnification			·					·	39	77	86.9	116.5	915
TS-E 135mm f/4L Macro	£2500		Tilt-and-shift macro lens for specialist product photography, with 1:2 magnification			·					·	49	82	88.5	139.1	1110

ALL PRICES ARE RRPS, STREET PRICES MAY VARY

We've tried our hardest to ensure that the information in this guide is as complete and accurate as possible. However, some errors will inevitably have crept in along the way: if you spot one, please let us know by emailing ap.ed@kelsey.co.uk. Unfortunately we don't have space to list every single product on the market, so we don't include the most expensive speciality items. **Before making a purchase we advise you to check prices, along with any crucial specifications or requirements, with either a reputable retailer or the manufacturer's website.**

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DSLR Lenses

LAOWA DSLR

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
12mm f/2.8 Zero D	£899		Ultra-wideangle lens for full-frame DSLRs that exhibits minimal distortion		·	·		·	·		·	18	77	74.8	82.8	609
14mm f/4 Zero-D DSLR	£499		Relatively compact and lightweight ultra-wideangle manual focus prime that promises low distortion			·		·			·	15	67	72.5	75	320
15mm f/4 1:1 Macro	£449	4★	Unusual wideangle lens that offers 1:1 Macro together with vertical shift movements on APS-C cameras		·	·		·	·		·	12	77	83.8	64.7	410
15mm f/4.5 Zero-D Shift	£1249	4★	The world's widest-angle shift lens offers +/-11mm movement in any direction			·		·			·	20	n/a	79	103	597
20mm f/4 Zero-D Shift	£1139		Wideangle shift lens that offers +/-11mm movement and promises zero distortion			·		·			·	25	82	91	95	747
24mm f/14 2x Macro Probe	£1599		Unique specialist macro lens with submersible front barrel and built-in LED lights			·		·			·	47	n/a	38	408	474
24mm f/14 2x Peri Probe	£2449		Development of macro probe design with swappable straight and 90° periscopic front sections			·		·			·		n/a	61.3	408	770
25mm f/2.8 Ultra Macro 2.5x - 5x	£399		Unusual lens designed solely for ultra-close-up shooting, with magnification from 2.5x to 5x			·		·	·		·	17.3	n/a	65	82	400
60mm f/2.8 2X Ultra Macro	£319	3.5★	With 2:1 Macro, an all-in-one option for normal portrait photography as well as ultra-macro		·	·		·	·		·	18.5	62	95	70	503
100mm f/2.8 2:1 Ultra Macro APO	£469		Full-frame macro lens with twice-life-size magnification and apochromatic design			·		·	·		·	24.7	67	125	72	638
105mm f/2 (T3.2) STF	£649	4★	Designed for full-frame DSLRS, and features an apodisation element that renders lovely bokeh		·	·		·	·		·	90	67	98.9	76	745

NIKON DSLR

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
10-20mm f/4.5-5.6 G VR AF-P DX	£330	3.5★	Inexpensive wide zoom for DX DSLRs has effective image stabilisation but rather average optics	·				·				22	72	77	73	230
10-24mm f/3.5-4.5 G ED AF-S DX	£834	4★	MTF performance is good from wide open to f/11, only breaking down past f/22					·				24	77	82.5	87	460
18-140mm f/3.5-5.6 G ED VR AF-S DX	£579		A compact and lightweight DX-format zoom, this lens is a great all-rounder	·				·				45	67	78	97	490
18-300mm f/3.5-6.3 G ED VR	£849		New DX-format 16.7x zoom with super-telephoto reach – a compact walk-around lens	·				·				48	67	78.5	99	550
35mm f/1.8 G AF-S DX	£208	5★	Designed for DX-format DSLRs, a great standard prime lens					·				30	52	70	52.5	200
40mm f/2.8 G AF-S DX Micro	£250	5★	A budget-priced macro lens that delivers the goods on multiple fronts					·				20	52	68.5	64.5	235
85mm f/3.5 G ED AF-S DX VR	£522		DX-format Micro lens with a 1:1 reproduction ratio, VR II system and ED glass	·				·				28	52	73	98.5	355
8-15mm f/3.5-4.5 E ED Fisheye AF-S	£1299		Fisheye zoom for full-frame DSLRs that gives a circular view at 8mm and full-frame coverage at 15mm					·			·	16	n/a	77.5	83	485
14-24mm f/2.8 G ED AF-S	£1670	5★	A remarkable piece of kit, producing sharp images with little chromatic aberration					·			·	28	n/a	98	131.5	970
16-35mm f/4 G ED AF-S VR	£1072	5★	A fantastic lens that deserves to be taken seriously, with very little CA throughout	·				·			·	28	77	82.5	125	685
20mm f/1.8 G ED AF-S	£679		A fast FX-format prime lens that's compact and lightweight					·			·	20	77	82.5	80.5	335
24mm f/1.4 G ED AF-S	£1990	5★	Nothing short of stunning. Aside from its high price, there is very little to dislike about this optic					·			·	25	77	83	88.5	620
24mm f/1.8 G ED AF-S	£629		Fast FX-format lens that aims to appeal to landscape, interior, architecture and street photographers					·			·	23	72	77.5	83	355
24-70mm f/2.8 E ED VR	£1849	5★	Nikon's latest pro-spec standard zoom looks like its best lens yet	·				·			·	38	82	88	154.5	1070
24-85mm f/3.5-4.5 G ED VR	£520	5★	FX-format standard zoom with Auto Tripod detection and VR	·				·			·	38	72	78	82	465
24-120mm f/4 G ED AF-S VR	£1072	5★	Constant maximum aperture of f/4 and the addition of VR makes this a superb lens	·				·			·	45	77	84	103	710
28mm f/1.4 E ED AF-S	£2080		Boasts a dust- and drip-resistant build for reliable shooting in challenging weather conditions					·			·	28	77	83	100.5	645
28mm f/1.8 G ED AF-S	£619	5★	If you crave a wide aperture and prefer a single focal length then this Nikon prime delivers					·			·	25	67	73	80	330
35mm f/1.4 G ED AF-S	£1735	5★	A Nano Crystal-coated lens designed for the FX range					·			·	30	67	83	89.5	600
35mm f/1.8 G ED AF-S	£479		Fast FX-format prime lens with bright f/1.8 aperture. Versatile and lightweight					·			·	25	58	72	71.5	305
50mm f/1.4 G AF-S	£376	5★	Internal focusing and superior AF drive makes this a good alternative to the D-series 50mm f/1.4	·				·			·	45	58	73.5	54	280
50mm f/1.8 D AF	£135		Compact, lightweight, affordable prime, will stop down to f/22					·			·	45	52	63	39	160
50mm f/1.8 G AF-S	£200	5★	A cut-price standard lens for FX shooters or a short telephoto on DX-format DSLRs					·			·	45	58	72	52.5	185
58mm f/1.4 G AF-S	£1599	4★	FX-format full-frame premium prime lens with large f/1.4 aperture					·			·	58	72	85	70	385
70-200mm f/2.8 E FL ED VR AF-S	£2650		Latest update to Nikon's pro workhorse fast telephoto zoom brings electronic aperture control	·				·			·	110	77	88.5	202.5	1430
70-300mm f/4.5-5.6 E ED VR AF-P	£750		Nikon's first full-frame lens to feature a stepper motor for autofocus	·				·			·	1200	67	80.5	146	680
80-400mm f/4.5-5.6 G ED VR AF-S	£1899	5★	Successor to the 80-400mm f/4.5-5.6D ED VR, focusing is excellent at tracking fast-moving subjects	·				·			·	175	77	95.5	203	1570
85mm f/1.4 G AF-S	£1532	5★	Fast mid-tele lens with an internal focusing system and rounded diaphragm					·			·	85	77	86.5	84	595
85mm f/1.8 G AF-S	£470	5★	Rear-focusing system and distance window in this medium telephoto lens					·			·	80	67	80	73	350
105mm f/1.4 E ED AF-S	£2049		A 105mm FX-format prime lens with bright f/1.4 aperture, ideal for portraiture					·			·	100	82	94.5	106	985
200-500mm f/5.6 E ED VR AF-S	£1179		A super-telephoto zoom lens compatible with Nikon FX-format DSLR cameras	·				·			·	220	95	108	267.5	2300
300mm f/4 E PF ED VR AF-S	£1230	5★	Light, compact AF-S full-frame telephoto lens with ED glass elements	·				·			·	140	77	89	147.5	755
19mm f/4 E ED PC	£3300		Super-wideangle tilt-and-shift lens for architecture and landscape photography					·			·	25	n/a	89	124	885
24mm f/3.5 D ED PC-E	£1774		Perspective Control lens with Nano Crystal Coating and electronic control over aperture					·			·	21	77	82.5	108	730
45mm f/2.8 D ED PC-E Micro	£1393		Perspective Control (PC-E) standard lens used in specialised fields such as studio and architecture					·			·	25	77	82.5	112	740

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DSLR Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
					MOUNT									DIMENSIONS		
PENTAX DSLR																
DA 10-17mm f/3.5-4.5 HD Fisheye ED	£499		Updated fisheye zoom lens gains refreshed cosmetic design, new optical coatings and removable hood						·			14	n/a	70	67.5	317
DA* 11-18mmF2.8 ED DC AW HD	£1399		Premium fast ultra-wideangle zoom, includes all-weather construction and innovative focus clamp						·			30	82	90	100	704
DA 15mm f/4 smc ED AL Limited	£820		Limited-edition lens with hybrid aspherical and extra-low-dispersion elements						·			18	49	39.5	63	212
FA 15-30mm f/2.8 ED SM WR HD	£1500		Weather-resistant ultra-wideangle zoom with fast maximum aperture and fixed petal-type hood						·		·	28	n/a	98.5	143.5	1040
DA* 16-50mm f/2.8 ED PLM AW HD	£1500		All-new premium large-aperture standard zoom with updated optics and electromagnetic aperture control						·			30	77	84	117	712
DA 16-85mm f/3.5-5.6 ED DC WR	£600		Weather-resistant, this zoom features a round-shaped diaphragm to produce beautiful bokeh						·			35	72	78	94	488
DA 18-55mm f/3.5-5.6 smc AL WR	£229		A weather-resistant construction and an aspherical element, as well as SP coating						·			25	52	68.5	67.5	230
DA 18-135mm f/3.5-5.6 DA ED DC WR	£600	3.5★	A weather-resistant mid-range zoom lens						·			40	62	73	76	405
DA 20-40mm f/2.8-4 ED Limited DC WR	£829		With state-of-the-art HD coating, a completely round-shaped diaphragm, and weather resistant						·			28	55	68.5	71	283
HD-FA 21mm f/2.4 ED Limited DC WR	£1499		Ultra-wide addition to the premium Limited line-up, with aluminium barrel and electromagnetic aperture motor						·		·	18	67	74	89	416
DA 21mm f/3.2 smc AL Limited	£600		This limited-edition optic offers a floating element for extra-close focusing						·			20	49	63	25	140
FA 24-70mm f/2.8 ED SDM WR	£1149		Full-frame-compatible premium standard zoom – includes a HD coating to minimise flare and ghosting						·		·	38	82	109.5	88.5	787
FA 28-105mm f/3.5-5.6 ED DC HD	£549		Standard zoom lens for the K-1 full-frame DSLR that's much more affordable than the 24-70mm f/2.8						·		·	50	62	73	86.5	440
HD-FA 31mm f/1.8 Limited	£1100		Premium aluminium-bodied wideangle prime boasts an aperture ring plus HD and fluorine coatings						·		·	30	58	69	65	341
FA 35mm f/2 HD	£399		Latest version of venerable Pentax fast prime features a multi-layer HD coating						·		·	30	49	64	44.5	193
DA 35mm f/2.4 smc DS AL	£180	5★	A budget-priced prime lens for beginners						·			30	49	63	45	124
DA 35mm f/2.8 smc Macro	£640	4.5★	Despite slight edge softness, this lens performs excellently and is a pleasure to use						·			14	49	46.5	63	215
DA 40mm f/2.8 smc Limited	£450		Pancake lens with SMC coating and Quick Shift focusing system						·			40	49	63	15	90
HD-FA 43mm f/1.9 Limited	£650		Classic full-frame fast prime with perfect focal length for everyday use						·		·	45	49	64	27	155
FA* 50mm f/1.4 SDM AW HD	£1200		Premium fast prime with dustproof, weather-resistant design and electromagnetic aperture						·		·	40	72	80	106	910
HD-FA 50mm f/1.4	£399		Updated large-aperture prime with HD coatings and refreshed cosmetic design						·		·	45	49	65	40.5	223
FA 50mm f/1.4 smc Classic	£449		Compact fast prime with film-era optics, aperture ring, and coatings designed to give 'rainbow flare'						·		·	45	49	65	37	216
DA 50mm f/1.8 smc DA	£249	4★	Affordable short telephoto lens ideal for portraits						·			45	52	38.5	63	122
D-FA 50mm f/2.8 smc Macro	£550		Macro lens capable of 1:1 reproduction and with a Quick Shift focus mechanism						·		·	19	49	60	67.5	265
DA* 50-135mm f/2.8 smc ED IF SDM	£1200	4★	Constant f/2.8 aperture; well suited to portraiture and mid-range action subjects						·			100	67	76.5	136	765
DA 50-200mm f/4-5.6 smc ED WR	£210		Weather-resistant construction, Quick Shift focus system and an SP coating						·			n/a	49	69	79.5	285
DA* 55mm f/1.4 smc SDM	£800	4.5★	Despite questions about the particular sample tested, this lens scores highly						·			45	58	70.5	66	375
DA 55-300mm f/4.5-6.3 ED PLM WR RE	£400		Compact weather resistant telephoto zoom has video-friendly fast and silent autofocus motor						·			95	58	76.5	89	442
DA 60-250mm f/4 smc ED IF SDM	£1450	4.5★	With a constant f/4 aperture and an ultrasonic motor for speedy focusing						·			110	67	167.5	82	1040
DA 70mm f/2.4 smc AL Limited	£600		Medium telephoto lens with an aluminium construction and a Super Protect coating						·			70	49	63	26	130
D-FA* 70-200mm f/2.8 ED DC AW	£1850		Fast telephoto zoom in Pentax's high-performance Star (*) series developed for best image rendition						·		·	120	77	91.5	203	1755
D-FA 70-210mm F4 ED SDM WR	£1199		Compact telephoto zoom with constant f/4 maximum aperture and weather-resistant construction						·		·	95	67	78.5	175	819
HD-FA 77mm f/1.8 Limited	£800		Renewed version of short telephoto portrait prime that features a traditional aperture ring						·		·	70	49	48	64	270
D FA* 85mm f/1.4 SDM AW	£1999		Upcoming large-aperture short telephoto prime promises premium optics and weather-sealing						·		·	85	82	95	123.5	1255
HD-FA 100mm f/2.8 ED AW Macro	£699		Updated 1:1 macro lens boasts improved optical formula and all-weather construction						·		·	30	49	65	80.5	348
FA 150-450mm f/4.5-5.6 ED DC AW	£2000		Super-telephoto lens with weather resistance, designed to produce extra-sharp, high-contrast images						·		·	200	86	241.5	95	2000
DA* 200mm f/2.8 smc ED IF SDM	£1000	4.5★	SDM focusing system on the inside, and dirtproof and splashproof on the outside						·			120	77	83	134	825
DA* 300mm f/4 smc ED IF SDM	£1300		This tele optic promises ultrasonic focus and high image quality thanks to ED glass						·			140	77	83	184	1070
SAMYANG DSLR																
8mm f/3.5 UMC Fisheye CS II	£274		Wideangle fisheye lens designed for digital reflex cameras with APS-C sensors		·	·	·	·	·			30	n/a	75	77.8	417
10mm f/3.5 XP MF	£950		World's widest-angle rectilinear lens promises 130° field of view with minimal distortion			·		·			·	26	n/a	95	98.1	731
10mm f/2.8 ED AS NCS CS	£429		Features a nano crystal anti-reflection coating system and embedded lens hood		·	·	·	·	·			24	n/a	86	77	580
12mm f/2.8 ED AS NCS Fisheye	£430		Fisheye ultra wideangle prime lens for full-frame DSLRs		·	·	·	·	·		·	20	n/a	77.3	70.2	500
14mm f/2.4 XP MF	£899		High-end ultra-wideangle prime with premium optics and large maximum aperture			·		·			·	28	n/a	95	109.4	791
AF 14mm f/2.8	£649	4.5★	Samyang's first AF SLR lens features very decent image quality and weather-sealed construction			·		·			·	20	n/a	90.5	95.6	485
14mm f/2.8 MF Mk II	£439		Ultra-wideangle manual-focus prime with weather-sealing and de-clickable aperture ring			·		·			·	28	n/a	87	96.3	641
16mm f/2.0 ED AS UMC CS	£389		Fast wideangle lens for digital reflex cameras fitted with APS-C sensors		·	·	·	·	·			20	n/a	89.4	83	583
20mm f/1.8 ED AS UMC	£430		Large-aperture manual focus wideangle lens for full-frame DSLRs		·	·	·	·	·		·	20	77	83	113.2	520
24mm f/1.4 AS UMC	£499		Fast ultra-wideangle manual-focus lens comprising 13 elements arranged in 12 groups		·	·	·	·	·		·	25	77	95	116	680
24mm f/3.5 ED AS UMS TS	£949	3★	Tilt-and-shift wideangle lens for a fraction of the price of Canon and Nikon's offerings		·	·	·	·	·		·	20	82	86	110.5	680
35mm f/1.2 XP MF	£719		Ultra-large aperture, manual focus prime with premium optics			·					·	34	86	93	117.4	1106
35mm f/1.4 AS UMC	£369	4.5★	While manual focus only, this prime impressed us in real-world use, making it something of a bargain		·	·	·	·	·		·	30	77	83	111	660
50mm f/1.2 XP MF	£639		Large aperture manual-focus prime promises 50MP resolution			·					·	45	86	93	117.4	1200
50mm f/1.4 AS UMC	£299		Manual-focus fast standard prime for full-frame DSLRs		·	·	·	·	·		·	45	77	74.7	81.6	575
85mm f/1.2 XP MF	£899		High-end manual focus lens sports an impressively fast maximum aperture			·					·	80	86	93	98.4	1050g
AF 85mm f/1.4	£599	3★	Autofocus fast short telephoto portrait lens for use on Canon or Nikon full-frame DSLRs			·		·			·	90	77	88	72	485
85mm f/1.4 MF Mk II	£389		Large-aperture short telephoto manual-focus prime is weather-sealed and the aperture can be de-clicked			·		·			·	110	72	78	72.2	541
100mm f/2.8 ED UMC Macro	£389		Full-frame compatible, the Samyang 100mm is a true Macro lens offering 1:1 magnification		·	·	·	·	·		·	30	67	72.5	123.1	720
135mm f/2 ED UMC	£399		Manual focus portrait prime has fast aperture for subject isolation and background blur		·	·	·	·	·		·	80	77	82	122	830

ALL PRICES ARE RRPS, STREET PRICES MAY VARY

DSLR Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
					MOUNT									DIMENSIONS		
SIGMA DSLR																
12-24mm f/4 DG HSM | A	£1649	5★	Premium full-frame wideangle zoom designed to have minimal distortion in its wideangle imagery			·		·		·	·	24	n/a	101	132	1150
14mm f/1.8 DG HSM | A	£1679		World's first f/1.8 ultra-wideangle prime lens for full-frame DSLRs			·		·		·	·	27	n/a	95.4	126	1170
14-24mm f/2.8 DG HSM | A	£1399	5★	Pro-specification fast ultra-wide prime for full-frame DSLRs includes weather-sealed construction			·		·		·	·	26	n/a	96.4	135.1	1150
18-35mm f/1.8 DC HSM | A	£799	5★	Said to be the world's first constant f/1.8 zoom; DoF equivalent of constant f/2.7 on full frame			·		·		·		28	72	78	121	810
20mm f/1.4 DG HSM | A	£799	5★	An outstanding wideangle fixed-focal-length lens			·		·		·	·	27.6	n/a	90.7	129.8	950
24mm f/1.4 DG HSM | A	£799	5★	The latest addition to Sigma's 'Art' line of high-quality fast primes			·		·		·	·	25	77	85	90.2	665
24-70mm f/2.8 DG OS HSM | A	£1399	5★	Latest premium fast standard zoom for full frame includes optical image stabilisation	·		·		·		·	·	37	82	88	107.6	1020
24-105mm f/4 DG OS HSM | A	£849	4.5★	Serious full-frame alternative to own-brand lenses at a lower price, with no compromises in the build	·	·	·		·		·	·	45	82	89	109	885
28mm f/1.4 DG HSM | A	£1099	4.5★	High-quality, weathersealed fast wideangle prime for full-frame DSLRs			·		·		·	·	28	77	82.8	107.1	865
35mm f/1.4 DG HSM | A	£799	5★	Superb large-aperture prime; first lens in company's 'Art' series		·	·		·	·	·	·	30	67	77	94	665
40mm f/1.4 DG HSM | A	£1100	5★	Large and heavy prime promising natural-looking perspective and top-quality optics			·		·		·	·	40	82	87.8	131	1200
50mm f/1.4 DG HSM | A	£849	5★	This lens has a unique design that pays off in truly excellent image quality		·	·		·		·	·	40	77	85.4	100	815
50-100mm f/1.8 DC HSM | A	£829	5★	This APS-C-format lens aims to cover the focal lengths of three prime lenses in one			·		·		·		37.4	82	93.5	170.7	1490
60-600mm f/4.5-6.3 DG OS HSM | S	£1899		Weathersealed 10x zoom encompasses huge range from standard to super-telephoto	·		·		·		·	·	60	105	120.4	268.9	2700
70mm f/2.8 DG Macro | A	£499		The first macro lens in Sigma's Art line-up features an extending-barrel focus-by-wire design			·		·		·	·	26	49	71	106	515
70-200mm f/2.8 DG OS HSM | S	£1349	5★	Superb large-aperture telephoto zoom shows high sharpness and minimal chromatic aberration	·		·		·		·	·	120	82	94.2	202.9	1805
85mm f/1.4 DG HSM | A	£1199	5★	Optically stunning fast short telephoto prime is the ultimate portrait lens for DSLR users			·		·		·	·	85	86	95	126	1130
100-400mm f/5-6.3 DG OS HSM | C	£799	4.5★	Relatively lightweight telezoom comes with weather-sealing and choice of push-pull or twist zoom	·		·		·		·	·	160	67	86.4	182.3	1160
105mm f/1.4 DG HSM | A	£1499	4.5★	Sigma's 'bokeh monster' super-fast portrait lens is weathersealed and comes with a tripod foot			·		·		·	·	100	105	115.9	131.5	1645
105mm f/2.8 EX DG OS HSM Macro	£649	4.5★	An optically stabilised macro lens, this super-sharp lens is one of our favourites	·		·		·		·	·	31.2	62	78	126.4	725
120-300mm f/2.8 DG HSM | S	£3599		First lens in company's 'Sports' series; switch enables adjustment of both focus speed and focus limiter		·	·		·	·	·	·	150	105	124	291	3390
135mm f/1.8 DG HSM | A	£1399	5★	Super-fast portrait prime designed to provide sufficient resolution for 50MP DSLRs			·		·		·	·	87.5	82	91.4	114.9	1130
150-600mm f/5-6.3 DG OS HSM | C	£1199		Budget 'Contemporary' version of Sigma's long-range telephoto zoom is smaller and lighter	·		·		·		·	·	280	95	105	260.1	1930
150-600mm f/5-6.3 DG OS HSM | S	£1599		This portable, high-performance telephoto zoom from Sigma's Sports line is dust and splashproof	·		·		·		·	·	260	105	121	290.2	2860
VOIGTLANDER DSLR																
28mm f/2.8 Aspherical Color-Skopar SL II-S	£499		Manual-focus wideangle prime for Nikon F-mount SLRs boasts high-quality metal construction					·			·	15	52	66.3	32.8	205
40mm f/2 Ultron SL II-S	**£470**		**Compact, manual-focus 'pancake' prime designed for use with Nikon full-frame DSLRs**					·			·	**25**	**52**	**66.3**	**37.5**	**260**
55mm f/1.2 Nokton SL II-S	£549		Manual-focus standard zoom lens for Nikon SLRs with super-large aperture and aperture ring					·			·	45	52	69	48.1	365
58mm f/1.4 Nokton SL II-S	£518		Large-aperture manual focus standard prime for Nikon SLRs, inlcuding classic film cameras					·			·	45	52	67.6	45.5	320
90mm f/2.8 APO-Skopar SL II-S	£529		Remarkably small and lightweight manual-focus short telephoto portrait prime					·			·	90	52	66.3	41	260
ZEISS DSLR																
15mm f/2.8 Milvus	£2329		This super-wideangle lens has an angle of view of 110° and uses an advanced retrofocus design			·		·			·	25	95	102.3	100.2	947
18mm f/2.8 Milvus	£1999		Compact super-wideangle lens with premium optics including a floating focus system for close-ups			·		·			·	25	77	90	93	721
21mm f/2.8 Milvus	£1299		Premium wideangle lens with complex optics designed to be free of distortion			·		·			·	22	82	95.5	95	851
25mm f/1.4 Milvus	£1999	5★	Optically excellent, large-aperture manual focus wideangle lens with weather-sealed construction			·		·			·	25	82	95.2	123	1225
35mm f/1.4 Milvus	£1699		Large aperture, premium-quality manual-focus prime with weather-sealed construction			·		·			·	30	72	84.8	124.8	1174
35mm f/2 Milvus	£829		Compact, moderate wideangle manual focus prime			·		·			·	30	58	77	83	702
50mm f/1.4 Planar T*	£559		Classic double-Gauss design manual focus standard prime for full-frame SLRs			·		·			·	45	58	71	71	380
50mm f/1.4 Milvus	£949	5★	An exceptionally good lens offering sharpness, detail, clean edges and a great user experience			·		·			·	45	67	82.5	94	922
50mm f/2 Milvus Macro	£949		Manual-focus macro lens with half-life-size magnification and stunning optics			·		·			·	24	67	81	75.3	730
85mm f/1.4 Planar T*	£989		Classic portrait prime designed to give smooth, rounded bokeh effects			·		·			·	100	72	78	88	670
85mm f/1.4 Milvus	£1379	5★	Fast 85mm manual-focus prime lens that's perfect for portraiture			·		·			·	80	77	90	113	1280
100mm f/2 Milvus Macro	£1299		A manual-focus macro lens with absolutely superb optics and half-life-size reproduction			·		·			·	88	67	80.5	104	843
135mm f/2 Milvus	£1899		Telephoto lens with a large aperture and smooth bokeh, ideal for medium-distance portrait photography			·		·			·	80	77	129	132	1123

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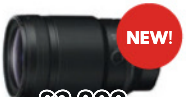

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SIGMA 23MM

f/1.4 DC DN | Contemporary

Designed for Canon mirrorless cameras with crop sensors, this lens is a versatile wide-standard prime that is well suited to street photography, landscapes, wider-angle portraits, weddings and travel. Its F1.4 aperture ensures fast shutter speeds for working hand-held in low-light conditions, and also provides a very shallow depth-of-field for blurry backgrounds.

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TAMRON 11-20MM

f/2.8 Di III-A RXD

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F/5-6.3 DG DN OS | C

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RF 24-105 F4 L IS	£999
RF 35 F1.8 IS macro	£399
RF 50 F1.2 L USM box	£1499
RF 70-200 F2.8 L IS USM box	£2199
RF 85 F2 macro box	£499
RF 100 F2.8 L IS USM macro	£1099
RF 100-500 F4.5/7.1 L IS USM	£2299
RF 200-800 F6.3/9 IS USM box	£1899
RF 600 F11....£499 RF 800 F11	£599
BG-R10 grip	£249

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6D body box	£499
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5D MKIII body	£599
80D body box	£499
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BG-E21/20/16/14/13/11/9/8 each	£99

CANON M MIRRORLESS USED

M50 MKII + 15-45 box	£549
M50 + 15-45 box	£399
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EF-M 18-150 F3.5/6.3 IS STM	£349
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11-24 F4 L USM box	£999
15 F2.8 fisheye	£399
15-85 F3.5/5.6 EFS	£199
16-35 F4 USM IS L box	£499
17 F4 TSE box	£1099
17-40 F4 L USM	£249
17-55 F2.8 IS USM box EFS	£399
18-135 F3.5/5.6 IS EFS nano	£299
18-200 F3.5/5.6 IS EFS	£299
24-70 F2.8 USM LII box	£999
24-70 F4 IS USM L	£599
24-105 F4 IS USM L	£499
35 F1.4 USM LII box	£999
50 F1.2 L USM box	£799
50 F1.4 USM box	£249
60 F2.8 macro EFS	£299
65 F2.8 MP-E macro box	£799
70-200 F2.8 IS USM LIII box	£1299
70-200 F2.8 IS USM LII	£899
70-300 F4/5.6 IS USM L	£699
70-300 F4/5.6 IS USM II Nano	£499
75-300 F4.5/5.6	£149
85 F1.2 U L..£799 85 F1.8 U	£299
100 F2.8 IS USM L macro	£699
100 F2.8 USM macro box	£299
100-400 F4.5/5.6 LII box	£1499
100-400 F4.5/5.6 LII box	£999
100-400 f4.5-5.6 IS USM l Box	£699
180 F3.5 L USM macro	£699
200-400 F4 IS USM	£4999
300 F2.8 IS USM LII	£2999
300 F4 IS USM L box	£599
400 F4 DO IS II USM	£3799
500 F4 IS USM LII	£4499
1.4x or 2x extender MKIII each	£329

SIGMA CAF USED

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10-20 F3.5 EX DC HSM	£229
12-24 F4.5/5.6 II DG	£399
14-24 F2.8 Art box	£799
18-200 F3.5/6.3 DC OS	£199
20 F1.4 DG Art box	£399
24 F1.4 Art	£399
24-70 F2.8 Art OS HSM	£899
24-105 F4 DG OS box	£399
35 F1.4 Art	£399
50 F1.4 Art box	£399
70-300 F4.5/5.6 DG	£139
105 F2.8 EX DG HSM OS	£329
120-300 F2.8 OS Sport	£1199
150 F2.8 EX DG OS	£399
150-600 F5/6.3 DG OS sport	£999
150-600 F5/6.3 DG OS contem.	£699
TC1401 1.4x extender	£149

OTHER CAF USED

TAMRON 10-24 F3.5/4.5 DiII	£179
TAMRON 16-300 F3.5/6.3 II VC	£399
TAMRON 18-270 F3.5/6.3 VC	£199
TAMRON 70-300 F4/5.6 VC USD	£249
TAMRON 70-300 F4/5.6 Di	£99
TAMRON 90 F2.8 Di	£199
TOKINA 12-24 F4 DX MKII	£199
TOKINA 12-28 F4 DX box	£269

FLASH/ACCESSORIES USED

ST-E3 box.......£169 ST-E2 box	£69
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MR14-EXII ringflash box	£449
EL-5 flash box	£399
430EXIII........£199 430EX II	£99
580EX...........£149 600EX RT	£199
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Used Nikon

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£1299 £999 £1499

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Z7 MKII body box	£1699
Z6 MKIII body box	£1799
Z6 body	£799
24 F1.8 S box	£699
24-70 F2.8 S box	£1499
24-70 F4 S	£399
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FTZ adapter II box	£229
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D5 body box	£1499/2999
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D850 body box	£1299/1799
D810 body box	£799
D800 body box	£499
D780 body box	£1499
D750 body box	£599
D500 body box	£999
D300 body box	£199
D7500 body	£699
D7200 body	£599
D7100 b/o box..£399 D80 body	£149
MBD-18 (D850) box	£269
MBD-17 (D500)	£199
MBD-16 (D750)	£99
MBD-15 (D7100/7200)	£99
MBD-14 (D600/610)	£79
MBD-12 (D800/810)	£99
MBD-11 (D7000)	£49
MBD-10 (D300/700)	£69
MBD-80 (D80/90)	£49

NIKON AF LENSES USED

10-20 F4.5/5.6 AF-P DX VR	£199
10-24 F3.5/4.5 AFS box	£399
16-35 F4 AFS VR box	£399
16-80 F2.8/4 VR DX	£499
16-85 F3.5/5.6 AFS VR	£199
18-35 F3.5/4.5 AFS	£399
18-55 F3.5/5.6 AF VR DX	£99
18-105 F3.5/5.6 VR DX AFS	£149
18-140 F3.5/5.6 AFS VR	£199
18-200 F3.5/5.6 VR DX MKII	£299
18-200 F3.5/5.6 VR DX	£149
18-300 F3.5/6.3 VR DX	£399
20 F1.8 AFS box	£599
24 F1.4 G AFS Mint box	£799
24 F2.8 AFD box	£249
24-70 F2.8 AFS VR box	£1299
24-70 F2.8 AFS	£499
24-120 F4 AFS VR	£499
28-300 F3.5/5.6 AFS VR box	£599
35 F1.4 AFS G box	£799
35 F1.8 AFS G DX	£99
35 F1.8 AFS ED	£299
35 F2.8 AFD	£299
50 F1.4 AFS G box	£249
50 F1.8 AFS box	£99
50 F1.8 AFD	£99
55-300 F4.5/5.6 AFS VR DX	£199
55-200 F4.5/5.6 AFS VR DX box	£149
60 F2.8 AFS macro	£299
70-200 F2.8 E FL AFS box	£1399
70-300 F4.5/5.6 E AF P VR	£499
70-300 F4.5/5.6 AFS VR box	£299
70-300 F4.5/5.6 AFD	£99
85 F1.8 AFS box	£299
105 F2 DC	£599
105 F2.8 AFS VR macro	£399
200-500 F5.6 E ED AFS VR	£899
300 F4 E PF VR box	£799
500 F4 E FL VR	£3499
500 F5.6 E PF VR AFS box	£1899
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SIGMA NAF USED

10-20 F3.5 DC box	£229
10-20 F4/5.6 DC HSM	£129
12-24 F4.5/5.6 II HSM	£399
24-105 F4 DG OS	£499
35 F1.4 Art	£399
50 F1.4 Art	£399
70-200 F2.8 EX DG OS HSM	£399
105 F2.8 EX DG HSM OS	£329
150 F2.8 EX DG OS HSM box	£399
150-600 F5/6.3 DG OS sport	£999
150-600 F5/6.3 DG OS contem.	£699
180 F2.8 OS macro	£599
TC-1401 1.4x extender	£149

TAMRON LENSES - SEE WEBSITE

FLASH / ACCESSORIES USED

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SU-800 commander	£149
DR-6 angle finder	£149
DR-5 angle finder	£149
MC-36A remote	£149
MC-30A remote	£79

NIKON 35MM BODIES/LENSES USED

F5 body box	£699
F4S body	£299
F3HP body......£599 F3 body	£499
F2 + DP-1 chrome or black each	£399
F + plain prism black	£599
F + plain prism chrome	£399
FM2N body Chrome	£399
F90X/F801/F601 body each	£99
18 F3.5 AIS box	£699
35 F2 AIS	£349
35 F2.8 shift early	£299
50 F1.2 AIS....£499 50 F1.4 AIS	£329
55 F2.8 AIS micro	£199
85 F2 AIS	£329
80-200 F4 AIS	£199
100-300 F5.6 AIS	£199
105 F1.8 AIS	£499
135 F2 AIS......£399 135 F2.8 AI	£199
180 F2.8 AIS	£399
200 F4 AIS macro	£399
PB-4 or PB-6 bellows each	£199

Fujifilm Used

XT-4 body

£899

Olympus Used

OM-1 body

£999

Panasonic Used

G9 body

£499

Sony Used

A7 MKIV body

£1499

Canon FD Used

A1 body

£199

Leica Used

M Typ 240 body black

£2699

FUJI X DIGITAL USED

XT-4 body	£899
XT-3 body.......£699 XT-2 body	£499
16 F1.4 WR box	£499
16-55 F2.8 XF	£799
16-80 F4 WR	£399
18-55 F2.8/4 XF	£299
23 F1.4 XF WR	£399
23 F2 XF........£299 27 F2.8 XF	£349
35 F2 XF WR	£299
50-140 F2.8 WR box	£999
50-230 F4.5/5.7 MKII	£239
55-200 F3.5/4.8 R box	£399
56 F1.2 R	£449
1.4x XF conv	£299
X500 flash........£249 EF-42 flash	£99

OLYMPUS MICRO 4/3 USED

OM-1 body....£999 OM-5 body	£799
E-M1 MKIII body box	£699
7-14 F2.8 Pro	£699
8-25 F4 Pro box	£749
9-18 F4/5.6.....£349 12-40 F2.8	£429
12-45 F4 Pro..£399 12-100 F4	£799
12-200 F3.5/6.3 box	£599
14-150 F4/5.6 II	£399
17 F1.2 Pro...£599 30 F3.5 mac	£149
40-150 F2.8 Pro box	£799
40-150 F4 Pro..£649 45 F1.2 Pro	£599
60 F2.8 macro box	£379
75-300 F4.8/6.7 MSCII	£379
100-400 F5/6.3 IS box	£999
1.4x converter box	£239

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G9 body box	£499
BGG9 grip box	£79
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12-35 F2.8 II	£449
12-60 F2.8/4	£399
12-60 F3.5/5.6	£199
14-140 F3.5/5.6	£249
25 F1.4 box	£399
35-100 F2.8 MKII box	£599
42.5 F1.2 DG	£599
45-175 F4.5/5.6	£299
45-200 F4.5/5.6 box	£179
100-300 F4/5.6 MKII	£379
100-400 F4/6.3 box	£799
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24-240 F3.5/6.3 OSS box	£499
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70-200 F2.8 GM OSS	£1199
70-200 F4 G..£799 85 F1.4 GM.	£999
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100 F2.8 GM....£899 2x conv E	£399
Sigma 35 F1.2 DG DN	£799
Voigtlander 50 F2 APO MF	£599
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CANON FD USED

A1 body box	£199
AE-1 body chrome	£129
AE-1P body black Box	£299
AE-1P body chrome	£219

MINOLTA MD USED

X-700 body.....£199 X-300 body	£99

OLYMPUS OM USED

OM-1 body chrome	£179
OM-1N body chr/blk each	£199
OM-2 body chrome	£199
OM-2N body black	£199
OM-2N body chrome Box	£299
OM-10 body	£99
OM-20 body	£99
OM-40 body	£99

LEICA 35MM USED

M Typ 240 body black box	£2699
Voigtlander 50 F3.5 Heliar	£369
Voigtlander 75 F1.5 Nokton	£699
Zeiss 35 F2.8 ZM	£599

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GT1545T Traveller & head	£429
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GT5543LS	£699
G2220 Explorer	£199
GHFG1 Gimbal head	£379
G2380 Fluidhead	£239

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Ext tube E14 or E28 each	£49
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SQB complete box	£699
40 F4 S	£399
50 F3.5 S box	£299
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150 F4 PS	£299
1.4x converter PS	£299
2x converter PS	£149
2x converter S	£69
SQAi waist level finder	£199
SQAi prism late	£399
SQAi 120 back late	£149
SQA 120 back early	£99
Plain prism S	£199
Polaroid back	£20
WLF	£99
SQA speed grip	£99
Macro bellows	£199

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503CW, 80 F2.8 CF, A12, WLF	£3799
503CW body box	£1899
501CM, 80 F2.8 CF, A12, WLF	£2999
503CX + 80 F2.8 + A12 + WLF	£2699
501C + WLF black	£1299
501CM body chrome + WLF	£1699
50 F4 CF	£699
120 F4 CFI	£999
150 F4 CFI	£799
150 F4 CF	£499
150 F4 Black T*	£399
250 F5.6 CF	£599
250 F5.6 black T*	£299
Winder CW.	£349
PM 5 prism....£399 PM90 prism	£369
A12 magazine	£199/499
A16 mag box	£499
Snap lock flash grip box	£299

MAMIYA 645 MF USED

M645 Super complete	£699
645 Pro body	£399
55 F2.8 N	£299
150 F3.5 N	£199
WLF fits 645 Super/Pro	£199
120 back	£149

MAMIYA 7 RF 6x7 USED

43 F4.5 box	£899
150 F4.5....£399 210 F8	£399
Polarising filter ZE702 box	£149

MAMIYA RB 6x7 USED

RB 6x7 Pro SD, 90, RFH, WLF	£1199
RB67 Pro S + 127 + RFH + WLF.	£699
RB 67 Pro S body	£399
150 F4 soft	£199
180 F4.5	£199
Prism early	£129
Chimney box	£149

PENTAX 645 AF USED

33-55 F4.5 FA	£499
35 F3.5 FA HD	£699
45-85 F4.5 FA	£499
55 F2.8 D FA	£599
55-110 F5.6 FA	£499
150 F2.8 FA	£499
150-300 F5.6 FA ED box	£499
200 F4 FA.....£399 300 F5.6 FA	£499
400 F5.6 FA	£499

PENTAX 645 MF USED

55 F2.8	£299
80-160 F4.5	£299
200 F4	£299
300 F4 green T*	£499
1.4x or 2x converter each	£149
Auto ext tube set	£149
Helicoid ext tube	£199
REF converter angle finder	£149

PENTAX 6x7 USED

67II body + AE prism	£2299
45 F4 late	£499
55 F4 early....£299 55 F4 late	£699
75 F4.5 shift box	£599
75 F4.5 box.....£499 90 F2.8	£599
90-180 F5.6	£499
105 F2.4 late	£799
120 F3.5 soft focus	£399
135 F4 macro..£299 165 F4 leaf	£499
200 F4 latest box	£249
300 F4 latest..£199 400 F4 early	£399
2x rear conv..£149 Plain prism.	£149
Wooden grip	£149
REF converter angle finder	£149
Helicoid ext tube	£149

LIGHTMETERS USED

Sekonic L308B	£149
Sekonic L358	£149

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★★★★★

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★★★★★

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★★★★★

"Great customer service, and would recommend to anyone, thank you guys"
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WCE WORLDWIDE CAMERA EXCHANGE

Final Analysis

Damien Demolder considers...

Architect Zoe Chan and Her Daughter Max – London, by Dunja Opalko

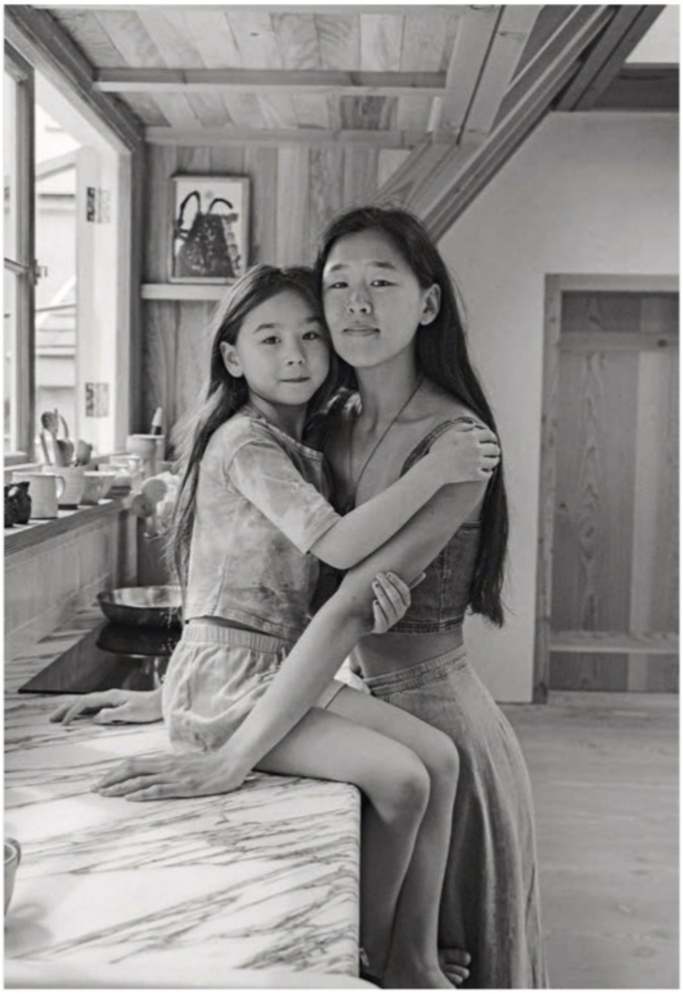
I suffer with a recurring nightmare. In it I come across a picture that has won a major competition and I have no idea why it is good. That a jury has decided it is a masterpiece clearly means that it is, and my complete lack of appreciation for its merits underlines my general ignorance of art, my lack of basic visual understanding and my deeply uncultured upbringing. I am a photographer who takes pictures for a living and who writes about photography regularly and yet I still have no comprehension of what makes a good picture. This sets me into an intellectual and existential crisis, and I ask myself if it's too late to retrain as a plumber.

I've been having these nightmares for a long time and they happen several times a year. The worst thing about them is that they always occur during the day when I'm wide awake. It can happen too when I open a magazine, go to an exhibition or look through a book of photographs and find a collection of images that are ordinary or which have nothing about them that gets my attention. Perhaps I'm just thick, or perhaps what I expect from a picture is so completely different to what some others expect that the circles of our Venn diagrams remain impossibly far apart. If those 'others' were folk whose opinions don't matter this wouldn't bother me, but I often find that the people commending and celebrating the pictures are people who are 'in the know'.

Engagement

This came to my mind while I was looking through the winning selection of the Portrait of Britain competition. There are some shots that caught my eye (Peter Dench picked most of them out for his article in AP 28 Jan), but many seem to have not very much remarkable about them. A lot of the pictures lack something, a bit of whiz or a visual hook to engage me, and some seem not much more than snaps made with a nice camera. I appreciate that sometimes strong photographic technique can become too much like the subject of a picture and distract the viewer from the real meaning, and I appreciate that a good picture doesn't have to be of an exceptional subject, but if you want people to look at your pictures you need to do a bit of work to draw the eyeballs.

When I slowed down to read the captions and stories connected to each picture, what's interesting about the people in the shots became more obvious, and thus the pictures themselves became more interesting.



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The selection contains two types of picture – one that grabs your attention so you look at it to find out what it is saying, and another that sits there waiting for you to come to it because it has won something and thus must be good. Or perhaps the root of my struggle is that the competition is less about photography and more about showing the people of Britain. Are these the 100 best portraits submitted, or the 100 pictures that best portray Britain through portraiture? Surely it must be possible to take intellectually meaningful pictures that also have some sort of visual impact.

Here's one that has both in spades – a shot by Dunja Opalko of a mother and daughter that was part of a series of pictures depicting women running creative businesses while raising children. It is photographically beautiful, nicely lit, eye-catching and yet still meaningful. It can be done.

> **'The worst thing about these nightmaares is that they always occur during the day when I'm wide awake'**

Photographer and journalist Damien Demolder has worked in the photographic publishing industry since 1997 and is the former editor of *Amateur Photographer*. He writes regularly about photography for a number of leading publications and has also been a judge on a number of prestigious international photo competitions. See his website at **www.damiendemolder.com**.

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